

RODIN'S CIGAR AND CHOCOLATE SET

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DANNIE B. LANE.



Dramatists on the lookout for up to date characters with which they may construct up to date plays must be deeply interested in the records of several of the most noted criminal trials in court which have introduced an entirely new type of criminal—a vastly interesting type, the criminal who does not stain his own hands in actual commission of a crime, but who suggests the act to some one who follows out the plans of the more powerful mind.

The twentieth century criminal will be far more difficult to follow up and corner than the crude old fashioned sinner. He will be in no way similar to the old style villain who bore in his face and speech an index to his character.

Rather will he be the sneaky, well-managed, kid gloved pester, learned in the art of controlling other minds and shaping them to his own plans for personal gain.

The verdict reached in one recent case of this is of interest in so much that it proves that twentieth century law will be equal to the methods of the new type of criminal.

The mind that plans the deed will be held rightfully guilty rather than the doer. And the place of modern justice is surprising to many ignorant of the fact admitted in legal law, namely, that the hand that traces a finger or administers a dose of poison is sometimes less guilty than the hand that plans the deed.

During the last few years there has been an epidemic of these indirect murders and abductions at such numbers. Apparently innocent drags have been sent through the mail with the intention that the victim will be his own assassin. Poisoned candies and other foodstuffs have been sent on their way, laden with death, to poison their victim like away from the perpetrator of the deed, who, called innocent, his ordinary mode of life leading to him of the result of his crime. Poisons are not always have been found of the victim through the hands of others, of also causing the victim to be the draught to his own lips. Very recently in the annals of such cases the most recent, his death "falling short" in an innocent plot of course while the plotter was a spy for some in which his victim was a man of.

Anarchistic crimes are nearly always committed through the suggestion of some mind or minds stronger than that of the criminal. The slayer of President McKinley, for example, the motive for the deed, explained that the assassin of President McKinley had impelled him to the act.

Nearly all of the assassinations that have been committed within recent years in which public relations and heads of government were slain as the victims have been "caused" of this kind. The assassin invariably is a person of weak mental caliber, unable to plan or execute such efficient plans to it by reason of his lack of superior strength and native for the criminal. In many cases the murderers have been abductions from and have been made known by the working of the real murderer's mind upon their own.

Lambton, Chatterton, and other noted actors have dealt in their works with this form of crime. It comes under the head of hypnotism, although it is often committed in other ways. Often times the hypnotic power of the master over his slave to commission, but it exists, although neither may be aware of it. It is, of course, a most subtle and difficult form of crime to deal with, and to have the crime on the real criminal is almost an impossible task, as this sort of criminal is nearly always clever in planning and plotting the deed so that his hands can be free. But as in many other cases, this overconfidence in the very thing that before the criminal to justice, is committed in this manner more often than any other crime. But the twentieth century criminal is not clever and overconfident; various other crimes by overconfidence, arson and robbery, being among them. In all ages there have been the most criminal who, for money, will commit murder.

But the newest type of villain will not proceed in this manner. He will acquire the confidence of his days, and if he be a servant or an inferior, he will seek him on a basis of equality which will gather a person of this class into a condition of absolute servility.

The up to date villain will win the admiration, sometimes even the esteem, of his dupe. He will pose as a great man, a person who can accomplish much for those whom he chooses to aid in any way. He will work on the special weaknesses of the inferior man or woman, and whatever it may be that is desired, from social prestige to religion, he will make it his weapon in gaining ascendancy over the other.

Once this condition has been brought about the rest is easy of accomplishment. The dupe will find it impossible to believe that his superior can be wrong. He will obey, blindly and without question, that he is on the way to his superior's salvation. Transcends one or the

other of the two individuals and the spell will vanish.

In the case of poisoners, servants are frequently chosen to be the instrument for the commission of the deed, either innocently or with a knowledge of what they are doing. They are in the best position to commit the crime, as they prepare and serve food, and administer remedies when the victim is an invalid. They are acquainted with the habits of life and of the weaknesses of the person who is to be assisted into the other world, and are, of course, trusted to a certain extent by their employers.

Where the servant or nurse who is to be the dupe is very ignorant, and where the criminal is to profit by legacy or in some other way from the death of an invalid, the murderer will work on the mind of the tool by taking the attitude that the sick person will be better dead, relieved of suffering, etc. This will be repeated frequently in the hearing of the dupe until the suggestion has found a firm footing. Then all that remains is to place the means in the hands that are to commit the crime.

The plans of such criminals as this, unfortunately, are successfully carried out in more instances than people suspect. When a murderer, who does his deadly work by suggestion, is discovered and run to earth, it is a triumph for modern justice. Such crimes are never committed in passion; they are always calmly and coldbloodedly planned and worked out. They reddish the hands of their dupes in blood, while the real murderer goes about often posing as a person of highest integrity and character. Crimes by suggestion will be the crimes that the courts of the future will have to deal with.

That a new type of villain will be immensely welcome on our stage goes without saying. We have had the polished one in patent leather, and the melodrama murderer who has a fondness for binding the hero in a cellar where the tide rises, inch by inch, to complete the dreadful deed.

But the twentieth century criminal who will go through life unsuspected by his friends and family, loved even by them, a church member and a gentleman, apparently, who will lay his devilish plots and plans and then hypnotize some tool of his to execute his dirty work, here is a chance for modern dramatists to give us what is needed in the drama almost as bad as a new type of hero—the twentieth century villain who commits his crimes by suggestion.

THE MATINEE GIRL.

#### STANHOPE-WHEATCROFT MATINEE.

The second public performance this season given by students of the Stanhope-Wheatcroft Dramatic School occurred last Thursday afternoon at the Madison Square Theatre before the largest audience that has assembled in that playhouse in many a week. The programme was interesting and the onlookers found much in the performance to applaud.

Jerome K. Jerome's familiar little drama, "Home," opened the afternoon's entertainment. It was admirably played and the stage-management was better than is usual in students' performances. Those in the cast whose work was particularly commendable were Louis Leon as Louis, Jessie Barr as Joan, and J. McPhee, Fins as Lawrence. Frank Treanor as Stanhope, Rosamond Childe as Aunt Druella, and George Hammond as Mr. Rivers acted with sincerity and evidenced careful training.

Following these readings in the afternoon's programme were "A Water Color" and "The Rector," both recent plays by Rachel Crothers, who is a member of the faculty of the school, and a visit called "The Glass of Chocolate," by Edith V. B. Matthews. "A Water Color" is a pleasant little picture of studio life in New York. It is well told down, and though of no great value on the regular stage, it is a work that gives promise for the future of its author. The heroine is Jessie Willis, a water color painter, who has made the discovery that art does not provide bread and butter. She is almost starving, and has quite reached the end of her courage. By chance a young man, a stranger, comes to the studio, and is shortly joined by his cousin. They are quick to grasp the situation of the artist, and aid her, delightedly, by purchasing several pictures. It is interesting to find that the young man may form a strong friendship with the artist and that the two may end in wedlock.

"A Water Color" was given a very sympathetic and artistic portrayal. The girl has a natural and frankness in her emotional work, and in the love and action she was graceful and effective. G. Perry Alexander played the Rector, the hero, in a manner, commanding, and plausible, and Blanche Bassett was excellent in the small role of Cecilia. The

"Rector" proved to be a better play than the author of character drawing that was "A Water Color" in plot. It was rather like "Home," a young dramatist, John Hersey, who is writing by various means. Both of his parts, who are in close contact in church work, and are in various scenes, rivals for the actor's affection. In "Home" among the two the "Rector" is utilized to wound the woman who is the doctor's love for him, and her self-sacrifice in the touching note of the little play.

Gordon Johnstone—who distinguished himself in the dramatization of the school this season, played the role of Harcourt in a very nicely, dignified and wholesome fashion. Eleanor Wickham as Margaret, Norrie, the woman who carried, disclosed a want sympathy and a lack of communication of sentiment, and her natural power to be endowed with far more than ordinary attributes for the art of the stage. Agnes Kelly did a capital bit of character work as Miss Trimbull, a plain, unattractive but very earnest worker in the church. Excellent portrayals of familiar character types were also presented by Addie Barker as Mrs. Lomington, Margaret Goudreault as Mrs. Minney, and Marie Steinrau as Jessie, a servant girl. Agnes Cannon was pretty and graceful in the role of Victoria Knott.

The Screen Scene from School for Scandal served to bring forward several of the students in attractive fashion and to display their accomplishments more advantageously than in the new plays. Gordon Johnstone's "Charles Surface" was remarkably good. He acted with fine virility, alertness and genuine feeling, and his impersonation had about it an air of certainty and a polish that is uncommon indeed in the work of students. David Kimball played Sir Peter in excellent fashion, being true to the traditions of the role. J. McCormick Fins was a satisfactory Joseph, and Ruth Morris gave an acceptable portrayal of Lady Teabing.

Miss Matthews' little play, "Six Cups of Chocolate," proved to be a very slender and fragile bit of dramatic literature. The construction was amateurish and the plot trivial, but the dialogue was bright and the skit was amusing enough for the purpose. A number of young women have received love letters from a man whom none of them know except in the most casual way. Several of them are inclined to reciprocate the avowed affection, but, unhappily for the man, the young women compare notes and find that the letters received are exactly alike. Whereupon they write a joint reply well calculated to cause the man a very unpleasant quarter of an hour. The roles were all played with distinction and in a natural fashion. Those in the cast were Rosamond Childe, Agnes Cannon, Edith O'Connell, Gretchen Wilke, Dorothy Hubbard and Josephine Ginder.

#### ROWLAND AND CLIFFORD'S ENTERPRISES.

Rowland and Clifford, managers of The Gamekeeper the past two years, will produce next season three big scenic plays. Smith O'Brien will appear in The Gamekeeper for his third consecutive year with an entirely new equipment. Thomas J. Smith, who succeeded Smith O'Brien as the star in The Ivy Leaf, will play the title-role in The Gamekeeper (Western), that is booked for a trip to the Coast. The firm also will produce Over Niagara Falls, by Joseph Le Brandt. Niagara Falls and the Pan-American Exposition will be two of the many elaborate scenes. Over Niagara Falls is booked in week stands over the Stair and Havlin circuit. Mr. Clifford will represent Over Niagara Falls in advance, while Mr. Rowland will be with the company. Walter F. Westcott will manage and go in advance of Smith O'Brien in The Gamekeeper (Eastern). Fred Walton, the well-known manager, will be in charge of The Gamekeeper (Western), while Matthew Nasher will be in advance.

#### IRVING'S RETURN TO LONDON.

Sir Henry Irving, Ellen Terry and members of their company arrived safely in London on the steamship *Minneapolis* last Tuesday morning. A large assemblage of their friends greeted them at the pier and gave them a hearty welcome home. Sir Henry, in reply, expressed himself in a pretty phrase that was characteristic of him. "I am blessed with two homes," he said, "one here and one across the Atlantic. I am glad to return to each."

When pressed for his views upon theatrical conditions in America and England, Sir Henry said that this country is making great strides in dramatic production and that its people are thoroughly imbued with the theatregoing spirit. He believed, he said, that many American plays like *Shore Acres* would find favor in England. He added that he welcomed the so-called "American invasion," because it brings about legitimate competition that will work for the good of art in both countries.

During the voyage frequent rehearsals of *Faust* were held in the cabin of the ship.

#### A SHAKESPEARIAN FESTIVAL.

Frederick Wards has arranged a novel entertainment to be given at the Grand Opera House, Seattle, Wash., on Shakespeare's birthday. The celebration will open with a brief address on the genius of Shakespeare, by a local orator, after which the curtain will rise on a tableau in which the most familiar characters in the plays will be represented by Mr. Wards and his company. Then will follow brief selections from their various roles, including the balcony scene from *Romeo and Juliet*, the quarrel scene from *Julius Caesar*, the trial scene from *The Merchant of Venice*, dialogues between Portia and Nerissa and the two grave diggers and the soliloquy of the Duke of Gloucester, by Donizetti. This work was first sung in America in 1845. Sir Arthur Sullivan wrote an important opera on Scott's "Ivanhoe," which was produced Dec. 15, 1888, at the dedication of the Royal English Opera House. De Koven and Smith found the inspiration for their light opera, *Rob Roy*, in the *Waverley* novel. "Amy Rob Roy" and the story of "Kensilworth" were the inspiration of a grand opera by *Indradeva de Lora*, first seen in London at Covent Garden, July 20, 1882. The story of "The Heart of Midlothian" was used for a pantomime opera in four acts, called *Jeanie Deans*, produced at the Prince of Wales' Theatre, Liverpool, Feb. 22, 1872. The current article is one of a series by Mr. Wilsbach which *The Bookman* is publishing. The first was "Dramatisations of Scott." The second part of "Dramatisations of Scott" is yet to appear, and articles on dramatisations of Thackeray and of Bulwer will follow.

Hannette Crozman will make a Spring tour of two weeks after concluding her engagement at the Hippodrome. She will present a double bill, consisting of *Nance O'Neil* and Mrs. W. K. Clifford's drama, entitled *Madeline*. The English rights to *Madeline* are owned by Mrs. Patrick Campbell.

Addie Ritchie recently entertained several members of the chorus of *The Toreador* at her home.

The company formed for the revival of the late Charles Coghlan's play, *The Royal Box*, began rehearsals in this city last week, and will begin a tour on the road on April 21.

The *Wild Rose*, George W. Lederer's new musical comedy, will be presented for the first time on April 21 in Philadelphia.

Alexander Clarke, the comedian, who has been reengaged with The *Wild Rose* company, is continuing ill.

A theatre in Kun In, China, was burned on March 6, and over four hundred lives were lost.

Morris England, an opera, by Beno Hood and Edward German, was produced at the Savoy Theatre, London, on April 2, and was favorably received.

The suit of the city against the managers of the Academy of Music, the Broadway Theatre and Winter and Fladie's Music Hall, for alleged violation of the law in permitting standing in the aisles of their theatres, will be heard on April 9.

Miss Leslie Carter gave a professional matinee of *Du Barry* at the Criterion last Thursday.

Rehearsals of *The Lady of Lyons*, in which Mary Manning and Kyrie Belote are to appear during the Spring, are now in progress at the Garrick Theatre.

Minnie A. Barr and George Boose Kirk, both of *The Man Who Dared* company, were married at Decatur, Ill., on Nov. 14, 1901.

Phil A. Kilfoil has been made secretary of the incorporated theatrical concern of Shippman Brothers. Mr. Kilfoil has been connected with the firm for some time in the capacity of booking agent, and he will continue to have control of the bookings of the firm's various attractions.

John Tavares, who is now playing the principal role in *Our New Minister*, has been re-engaged for some part next season.

The *Volunteer Operatic* will begin a Summer engagement at the Great Northern Theatre, Chicago, early in June.

#### COUP DE TOUTE.



Robert Rogers, the well-known comedian, is shown above in one of Burr McIntosh's best pictures. Mr. Rogers is playing the part of Fred Stillwater in *Her Lord and Master*, which is in its seventh week at the Manhattan Theatre. Rather a strange coincidence in connection with this part is the fact that Stillwater in the play and Mr. Rogers in reality are from the same place on the Wabash River in Indiana, the only difference being that Mr. Stillwater has a few million dollars more than Mr. Rogers.

Julia Stuart left for San Francisco last Wednesday to replace Elsie Leslie, now ill, in the stellar role in *The Christian*. Miss Stuart made a success in the part last season.

Claudine Sharpe resigned her part in *The Sleeping Beauty* and the *Boat* last week and called immediately for Europe. It is said that she has been successful in certain speculations in Wall Street, and that she will hereafter live in Paris.

Justice Hinckley, in the Court of Special Sessions, last week exonerated the management of the Garrick Theatre from the charge made by the Getty Society that a child was being used illegally in the presentation of *My Fair*. It was clearly proved by the attorney for the defendants that the child in question was merely carried across the stage and was not obliged to take any part in the performance. Justice Hinckley declared that no one had been made out against the defendants and promptly discharged them.

Mr. and Mrs. Will L. Dale (Anne Ivors) were called suddenly to their home in Kansas City last week by the death of Mr. Dale's father. Mr. and Mrs. Dale will rest in Kansas City for several weeks preparatory to opening their Summer season.

Mamie Sutton, better known as Mamie Sutton Solomon, was granted a divorce from her husband, Frederick Bequa Solomon, with alimony and property to remarry, and the custody of their child, by Judge Tracy last week.

Fairman Ordish, the distinguished antiquarian photographer, has suggested that a Shakespeare memorial in the form of an exact model of an Elizabethan theatre be erected in the new Strand, London. It is hoped that some action may be taken in the matter during the present month.

One of the most entertaining magazine articles of the month is that on "Dramatisations of Scott," by Paul Wilsbach, which appears in *The Bookman*. All except seven of Scott's novels were dramatised, and the theatrical appetite seemed even upon two of his poems. Scott's stories were the inspiration of several operas. Mr. Wilsbach points out the following: "The Bride of Lammermoor" is best known to the stage by reason of the opera on this subject, Lucia di Lammermoor, by Donizetti. This work was first sung in America in 1845. Sir Arthur Sullivan wrote an important opera on Scott's "Ivanhoe," which was produced Dec. 15, 1888, at the dedication of the Royal English Opera House. De Koven and Smith found the inspiration for their light opera, *Rob Roy*, in the *Waverley* novel. The story of "The Heart of Midlothian" was used for a pantomime opera in four acts, called *Jeanie Deans*, produced at the Prince of Wales' Theatre, Liverpool, Feb. 22, 1872. The current article is one of a series by Mr. Wilsbach which *The Bookman* is publishing. The first was "Dramatisations of Dickens." The second part of "Dramatisations of Scott" is yet to appear, and articles on dramatisations of Thackeray and of Bulwer will follow.

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informed of Albany to control the lead of that column. The *Empire* of New York 2. *W. H. Miller* 2. *Blanche* of the *Empire* was the author of an interesting article in the *Empire* 2. **MAXWELL BURKE.**

**SARATOGA SPRINGS.**—**THEATRE**—**SARATOGA** (Sherlock, manager): *Saratoga*—*Ernest Stock* is to open the new engagement house March 21 to S. H. G. with *Madame Minnie* continued good to *Madame Minnie*; *Madame Minnie* and *The New Minnie*; *co.*, *very clever*; *Madame Minnie*, *George D. Martin*, and *The Two Masks* deserve special mention. *Y. M. C. A. Minnie's* 7. *In Old Kentucky* 8. *Devil's Auction* 18. *The Minister's Daughter* 22. *—THE*—*The Broadway Theatre*, in the death of George L. Cohan on 27, has no manager, and at this date no one has been selected for the position. Death was caused by either of the young and bright's disease. He is survived by a widow, two daughters, one sister, Mrs. E. C. Bennett, and a brother, Charles Cohan, of Troy, N. Y. The funeral was held 28, and interment was made in Greenridge Cemetery here. Mr. Cohan was thirty-nine years of age, and had been a resident of Saratoga for over thirty years. The *Bailey-Moore* Stock co. that is playing an engagement here this week has been thrown out of a long engagement at Atlantic City, N. J., by the burning of Young's *Theater* in the fire of 1. They were to open there in two weeks, and planned to stay until next season opened. The co. will now be compelled to close its season at the expiration of two weeks, as they have no bookings beyond that time.

**GLOVERSVILLE.**—**KASHON OPERA HOUSE** (A. L. O'Neill, manager): *Arthur Domini* in *Don't Tell My Wife* March 21; *fair* performance; *new* Miss *New York* 2. *Mr. Burdette* 20; *light business*; *satisfactory* production. *Big Sensation Burlesques* 1; *fair business*; *performance* *passable*. *The Ramblers* 2. *In the Valley of the Genesee* 12. *Old Dan Tucker* 18. *The Galley Slave* 24.—**DARLING THEATRE** (Will E. Gant, manager): *Himmlie's* 16-20; *fair business*; *good* *co.* *Pantaloons* (local) 2; *under direction* of *Charles F. Dolan*; *host amateur performances* over given here; *S. H. G.* *audience*. *Two Little Vagabonds* 3. *James O'Neill* 5. *A Bench of Keys* 8. *Friend Kari* 9. *In Old Kentucky* 11. *Florodora* 12. *Lovers* 13. *Horatius Crosses the Louis* 14. *Mann and Clara Lipman* 22. *The New Yorkers* 24. *A Runaway Girl* 25.

**SCHENECTADY.**—**VAN CURLER OPERA HOUSE** (Charles H. Benedict, manager): *Himmlie's* 16-20 to big houses March 21-24. *Plays*: *A Man of Mystery*, *The Electrified Brother Agent*, *The Brother*, *Northern Lights*, *For Wife's Sake*, *The Heart of the Minstrels* 10. *Sins of the Night*, *The Great Northwest*, *Home's Band and Orchestra* made 11. *Love Lane* 7. *The Little Minister* 8. *The Outpost* 1. *Uncle Terry* 11. *Two Little Vagabonds* 3. *James O'Neill* 5. *A Bench of Keys* 8. *Friend Kari* 9. *In Old Kentucky* 11. *Florodora* 12. *Lovers* 13. *Horatius Crosses the Louis* 14. *Mann and Clara Lipman* 22. *The New Yorkers* 24. *A Runaway Girl* 25.

**SYRACUSE.**—**WIRTING OPERA HOUSE** (M. Reis, lessee; J. L. Kerr, manager): *Virginia* 16-20. *Ward and Voices* 4. *The Studio* 2. *Two Little Vagabonds* 3. **GRAND OPERA HOUSE** (Emmett's U. T. C. pleased large houses March 20-22. *Two Little Vagabonds* attracted fairly 21-22. *Happy Hoodlum* 2-3. *Man to Man* 10-12. *Human Hearts* 14-16.—*ITEMS*: Ethel Brandon, *former* of the Shubert Stock co., is with *Two Little Vagabonds*—*Captain Du Villiers*, late of the *Boer Army*, lectures here 6.

**JAMESTOWN.**—**SAMUEL'S OPERA HOUSE** (M. Reis, lessee; J. E. Goodman, manager): *The Village Parson* March 21 to *good business*; *satisfactory performance*. *Hi Henry's* *Minstrels* 1; *pleased very large audience*. *Eugene Cowles* *Opera* co. 2. *A Play* 1. *Actor's Holiday* 16. *Are You a Mason* 11. *Alien Villier* co. 20-25 May 3.

**DOONVILLE.**—**COMSTOCK OPERA HOUSE** (Stratford and Gaynor, manager): *All a Mistake* 1; *production* and *performance*. *W. O. Stevens*, *trick pianist*, *good*. *Mohins Dramatic* on 7-8.

**LOCKPORT.**—**HODGE OPERA HOUSE** (Charles G. Stevens, manager): *Way Down East* 20 to *good audience*. *The Village Parson* 2 to *good business*. *David Harum* 4. *Florodora* 5.

**PERRY.**—**AUDITORIUM** (Cole and Stanton, manager): *A Texas Steer* March 22; *full house*; *good performance*. *Paul St. Stetson's* U. T. C. 21.

**ELLENVILLE.**—**MASONIC THEATRE** (E. H. Munson, manager): *Two Brothers' Minstrels* March 20; *excellent performance* to S. R. G.

**DANSVILLE.**—**HEICKMAN OPERA HOUSE** (H. Heickman, manager): *Mardian's Concert* co. March 21 *pleased good audience*. *David Harum* 9.

**WELLSVILLE.**—**BALDWIN'S THEATRE** (E. A. Rathbone, manager): *Pock's Bad Boy* 1 to *light business*. *Hi Henry's* *Minstrels* 2. *David Harum* 5.

**HERKIMER.**—**GRAND OPERA HOUSE** (Ben Schremer, manager): *Thomas McLaughlin*, *lecture*, 2 *pleased good house*. *Human Hearts* 11.

**NORWICH.**—**CLARK OPERA HOUSE** (L. B. Bassett, manager): *A Wise Guy* 1; *large and pleased audience*.

**WATERTOWN.**—**CITY OPERA HOUSE** (K. M. Gates, manager): *A Bunch of Keys* 4. *Ward and Voices* 5. *Frankie Stock* co. 7-12.

**WAVERLY.**—**OPERA HOUSE** (J. K. Murdoch, manager): *Pock's Bad Boy* 4.

**OXFORD.**—**CITIZENS' OPERA HOUSE** (Harry Two, manager): *The Actor's Holiday* 9.

**MATTEAWAN.**—**OPERA HOUSE** (Miss Dibble, manager): *Dark*.

**PLATTSBURGH.**—**THEATRE** (M. H. Farrell, manager): *Democrat and Monitor* 7-12.

**WHITEHORN.**—**MUSIC HALL** (Henry C. Jillson, manager): *Dark*.

also deserve mention. *The Fatal Wedding* 7. *Star* 9. U. T. C. 10.

**ALBANY.**—**EMPIRE THEATRE** (A. J. Vogel, manager): *Ward and Voices* in *The Head Waiters* (local) 2; *good business*; *performance* *passable*.

**HARLEM BURLESQUE HALL** (G. E. Jacobs, manager): *Belly and Woods* 18. *Lost River* 24.

**POUGHKEEPSIE.**—**COLLINGWOOD OPERA HOUSE** (N. B. Street, manager): *Ward and Voices* made hit in *The Head Waiters* March 21; *good business*. *Kathryn Kidder* 6. *E. V. Price* 10. *Florodora* 12. *Kyrie Bellow* 17. *Williams College Students* 18.

**NEWARK.**—**SHERMAN OPERA HOUSE** (R. F. Sherman, manager): *Boston Ideal* *Opera* co. opened for two nights 1 in *The Mikado* to *fair house*. *Opera* well staged and received. *La Mascotte* 2 delighted *fair house*. *Edison's Moving Pictures* 12. *A House* 18.

**FREDONIA.**—**GRAND OPERA HOUSE** (G. N. Star, manager): *A Texas Steer* March 21; *fair house*; *special performance*. *David Harum* 2; *fair house*. *W. H. Smith* 3. *Ward and Voices* 4; *good*. *Uncle Tom's Cabin* 5. *Stetson's* U. T. C. 11. *Florodora* 12.

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## THE FOREIGN STAGE.

## LONDON.

After Song Pirates—Alhambra Wants Cecilia Loftus—Poster Openings.

(Special Correspondence of The Mirror.)

London, March 29.

The usual hull that comes to pass in theatrical and musical London in pre-Poster week has this time been somewhat enlivened by sundry matters. In the first place, there has been a great outburst against the song pirates, who seize upon every lyric as soon as—and sometimes even before—it is published, and sell the same in the shops and in the gutter at a penny or twopence a copy. The principal offenders from these pirates are such big publishing firms as our Francis, Day and Hunter and your Witzmark and Sons. These firms, since their united attack upon the common enemy, have been joined by such popular music-publishing firms as Sheard's and even by such high-toned folk as Hopwood and Crew's and Boosey's. Since the raid made upon the shop-and-street song pirates, a rash of letters has broken out upon the face of London journalism, especially in the *Review*. In these letters sundry more or less important publishers, agents, song writers, song composers, managers and so forth have called each other all sorts of names and have charged each other with saying the thing that is not. In addition to the pile of recriminatory epistles in the *Review*, this morning's *News* publishes several pages of such epistolary remarks, and to-day's music hall organ, such as the *Entertainer*, *Evening*, and *Music Hall* have each a like outburst of their respective own. When I add to this the fact that all manner of libel actions are threatened by all and sundry, you will gather that song-piracy proceedings are ruling lively, as they say on the London Stock Exchange.

Another matter that aroused considerable interest, not to say excitement, is the fact that the management of the Alhambra, the big, old-established variety theatre in Leicester Square, has suddenly discovered, or at least has announced that it has just instructed, its solicitors to apply for an injunction against Sir Henry Irving for engaging Cecilia Loftus to play Marguerite in the forthcoming revival of *Faust*, with which Irving's company will make their London re-entry on or about April 20. The Alhambra people gave as a reason for this a statement that they hold a contract with Miss Loftus to play sixteen weeks with them, to start immediately on her return to England.

In the interests of *Mission* readers I made it my business to interview Harry Loveday, the stage-manager representative of my old friend Irving, who is now on the high seas. Loveday, who a few days ago came on ahead to prepare for the big rehearsals necessary for *Faust*, assures me that neither Sir Henry nor he had the slightest notion that Miss Loftus had any contract with any other person anywhere, and of course were under the impression that she was free to accept the Lyceum engagement. Of course, we shall see what we shall see and hear what we shall hear when Sir Henry arrives per the Atlantic Transport line, Minneapolis, which is due on Monday night or Tuesday morning.

I have ventured to suggest a way out of this Alhambra versus Lyceum dilemma. It is this, that Miss Loftus should do an early or a late turn at the Alhambra under her old variety theatre front name of "Gladys" and between when play Marguerite at the Lyceum under her present theatre front name, Cecilia. I fear, however, that something will come of all this, and that if it is not (as Miss Tupper said) Human Error, it will be Human Law.

Speaking of the theatrical name of Loftus, it was only a few days ago that there was laid to rest that bright little actress, Eddie Layton, who died of consumption at the early age of twenty-seven. Poor Eddie was the sister of Kitty Loftus, one of England's brightest beauties. This week there has also died Alfred Deller, hitherto a musical conductor and composer, who had worked in most parts of the world. For some years past he had been the musical director of the Palace Theatre's big orchestra. Eddie Deller, a once well-known comic and principal boy, was found dead at the bottom of her stairs this week.

Patrick Holmes, which stopped showing at the Lyceum during this Holy Week, starts its last fortnight there on Monday, which is Easter Monday. The play has been a great success. I have had a letter from Jerusalem from H. G. Knoxin, who tells me that he will return to the leading London halls before finally retiring from the variety stage. Tom E. Murray, one of the greatest comedians you have seen us, comes to-day for your city in order to buy a few lines for a musical play for which Manager Milton Hude has engaged to tour in the British provinces.

The only new London theatrical production of the week has been a narrow-escaping suburban melodrama, entitled *The Bloodhound of the Law*. It is a powerful mixture, full of mud and mystery, and likely to go strong on the road.

Although this slack week makes of necessity my epistles somewhat shorter than usual, yet I shall have to ask you for much more space next week. For, to quote just a few of the principal productions looming ahead, there are the following: Ben Hur at Drury Lane on Monday; The Gay Cavalier at the Grand, Fulham, on the same evening; Merriville, the new Savoy opera by Basil Hood, on Wednesday; All on Account of Blame, at the Criterion, on Thursday; a new play, called Little Mother, to be produced by Miss Fortune at the Belasco Theatre on the same night; and My Pretty Maid, also by Basil Hood, to be produced by Edward Terry next Saturday. And, as the song says, There are others!

## GAWAIN.

Business Affected by the Bubonic Plague—Prominent Deaths—Notes.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., March 11.

The bubonic plague, to which I referred in my last letter, has not only seriously affected theatrical business, but among the unfortunate to succumb has claimed the lives of two of the members of the Willoughby (late Charles Arnold) company, who were to have opened at the Criterion Theatre in the wrong Mr. Wright. Bessie Booth was the first to succumb, and was soon followed by Ade Lee, sister of Jennie Lee ("Joe"). Miss Booth, who was about thirty-three years of age, was literally descended from Barnum's *World*, the celebrated tragedian of Adelphi's day. In the course of her long career she had visited every part of the world

except Australia, where she arrived from South Africa with Charles Arnold nearly two years ago. This career began at the age of four, when she recited "Lord Ullin's Daughter" at the benefit of her aunt (also Miss Bessie Booth), a veteran actress once a favorite at Drury Lane and Covent Garden theatres. While still in her teens Miss Booth was favorably reviewed by Douglas Jerrold and other critics for her impersonation of Rosalind at the Haymarket Theatre. The young artist afterward supported G. V. Brooks, Mr. and Mrs. Charles Keene, Charles Matthews, Walter Montgomery, and Charles Dillon, all of whom visited this country. Lady Macbeth and other characters were in her repertoire at that time. In 1887 she married J. H. Glynn, a capable actor, who was here some ten years ago with a company which included Clara Cooper. Without having previously left the United Kingdom, Miss Booth accepted an engagement to tour in Jamaica during the exhibition of 1891, and she then found traveling so much to her taste that she ever after sought work abroad. Thus in 1892 she supported Mrs. Potter and Kyrie Bellows in Calcutta, Hong Kong, and the East. Having during that time established her popularity as a Shakespearean reciter, Miss Booth remained four years in India, touring inland as far as the Khyber Pass, and appearing at the Prasad Palace of H. H. the Maharajah Sir Mohun Tagore. During the past four years the late Miss Booth twice toured South Africa, first with George Edwards' Little Minister company, and then with Charles Arnold's What Happened to Jones company. Besides appearing in this country as the gushing maiden aunt in the play named, Miss Booth made a hit by her cleverly humorous impersonation of the cook-lady in *Why Smith Left Home* at the Palace Theatre.

Another loss which our stage has suffered, but from more natural causes, was owing to the death of Mrs. George Rignold (Miss Braybrooke Henderson) at the age of fifty-nine. Mrs. Rignold was in her day a fine actress of many parts, but coming to Australia in the latter half of her career she is chiefly famous at the antipodes in the line of characters undertaken by the "first old woman" of a dramatic company. In her youthful days Marie Braybrooke Henderson was an accomplished dancer, a beautiful and vivacious ingenue, and afterward a talented leading lady. She was attached for some time to the comedy company directed by Mr. and Mrs. Nye Chart at the Brighton Theatre, and it was there that she met and married Mr. Rignold. She played various parts in important productions with her husband at the Queen's Theatre, London, and made her first appearance in the United States as Mildred Vaughan to his Amos Clarke in the drama of that name written by the late Watt Phillips. This was at the New York Academy of Music during Mr. Rignold's triumphant tour of America in Romeo, Henry V, and other classic characters. When the star actor appeared as Henry V at Drury Lane Theatre in 1875, when the Shakespearean piece had a run at that time unprecedented, Miss Marie Braybrooke Henderson appeared as Chorus, and she filled this role in the early Australian productions a few years later. Her declamation of the blank verse was at all times marked by dignity, music and spirit. As the wife of an actor-manager Mrs. Rignold had much valued work to do behind the scenes, where her help and advice were invaluable, so that she frequently "stood out" of the cast. But the actress made her name by sound artistic work in several great productions, and her Mother Shipton in *Mammy* Rye, her Mrs. Jarvis in *Lights of London*, and her Willie Spratley in *Youth* may be named as showing the wide range of her talent. These characters sustained her popularity during her husband's tenancy of Her Majesty's Theatre, which was opened by him on Sept. 10, 1887, and directed with hardly any absence until he finally gave it up on Sept. 21, 1895. In private life Mrs. Rignold was known for her courtesy as a hostess and for the genial way in which she made all her visitors feel at home, whether at Woodstock or at the cottage residence named Braybrooke, after her, at Middle Harbor.

We are to have Sweet Nell over here soon, so I reserve my remarks. Suffice it here to say that Melbourne is most pleased with the play. Blind Holt is back here again, and his old clientele roll up nightly to see Hearts are Trumps at the Lyceum.

The Criterion is closed, and the Willoughby company have gone on to Melbourne.

Peggy Pryde, the versatile and sprightly, is back at Harry Richards' Tivoli, where business continues good.

The World's Entertainers, at the Palace, are also enjoying good houses. Charles Arnold and wife, Dot Frederic, are holidaying in New Zealand. Charles Arnold has house property at the Hot Lakes, Rotorna, houses named after his plays. The Arnolds are booked to travel to Frisco by the *Messey*, leaving here on March 26 inst. H. W. Thomas and wife, Agnes Knight, both old members of Arnold's company, return to England on the same date. I hear that Nance O'Neill has struck oil at the Cape (S. A.). They played a six weeks' season at Cape Town but did badly at Durban. Poor Kingston fell a victim to enteric fever, but at latest was on the mend. Other members of the company were well.

J. C. Williamson has bought the Australian rights of *A Country Girl* for the comic opera company.

H. NEWTON DALEY.

## LETTER TO THE EDITOR.

About Hilda, 1902:

New York, April 2, 1902.  
To the Editor of The Dramatic Mirror:

Sir.—In this week's issue of *The Mirror* an article appears under the caption, "A Hilda Bill." We find that Lawrence would not intentionally fall into an error which might lead astray those engaged in the theatrical profession, hence this letter.

The play, *Hilda Bill*, as well as the title, are the sole and exclusive property of Walter N. Lawrence, the general manager of Daniel Frohman, at Daly's Theatre, in this city. Bill, Bill was produced by Frohman for several seasons. Lawrence, in consideration of a written contract with Bill, gave him certain rights, the right to use the title, but not the play, to receive a portion of the payment by Frohman in view of certain royalties. Frohman for a time paid these royalties and then became derelict, whereupon an action was brought against him which is now pending in the Supreme Court. This suit is one to compel Frohman to account to Lawrence under his contract, and to restrain the further use of the title *Hilda Bill*.

The play, *Hilda Bill*, was first produced by Frohman under the title *Hilda Bill*. It is the original play of that name, but in reality a play which was produced and known as *A Little French Maid*. The article referred to, *Gladys and Eddie*, and concerning the play *Hilda Bill*, "its title and cast have not changed since its first season," and "now being produced by them is the original play *Hilda Bill*, whereas, in truth and in fact, it is an entirely distinct production, *Hilda*, *Gladys* and *Katherine*, being the title of Lawrence's play, without his authority, and in violation of a distinct agreement.



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influence Mr. Lawrence's claim.

Yours truly,</p



## **DATES AHEAD.**

Suppliers and agents of breeding companies and respondents are notified that sales department closes Friday. To insure promptness in the answering letters must be mailed to reach us on or before that day.

**DEAWACCO COMPANIES**

**A BRIGHT TIME** (Western); Marie H. Norton, prop.; Joe Brown, mgr.; Lake Charles, La., April 6. **ABYSS** (The): Louisville, Ky., April 6. **ACADEMY** (2nd): Louisville 12, Indianapolis 12, Indianapolis 18, Cincinnati 14, Baton Rouge 15, Hatchet, Mo., 19, Victoria 16.

**A BRIGHT TIME** (Masters); Marie H. Norton, prop.; Z. D. Woodward, mgr.; Elwood, Ind., April 6. **ACADEMY** (10th): Anderson 11, Miracle 12, Portland 12, Indianapolis 10, Decatur 17, Warren 18, Marion 18, Fort Wayne.

**A BRIGHT TIME** (Southern); Marie H. Norton, prop.; Z. D. Woodward, mgr.; Cape Girardeau, Mo., April 6. **ACADEMY** (10th); Marion 10, Harrisburg 11, Indianapolis 12, Indianapolis 15, Edwardsville 14, Little Rock 14, Indianapolis 18, Penn 17, Taylorville 12, Springfield 18.

**ACADEMY OF FRANCE** (Shipman Brothers, mgr.); Clinton, La., April 6. **ACADEMY** (10th); St. Louis, Mo., April 6. **ACADEMY** (10th); Birmingham 11, Sullivan 12.

**ACADEMY GUY** (W. J. Vail, mgr.); Detroit, Mich., April 7-12.

**ACADEMY'S DAUGHTER** (J. M. Ward and E. L. Greco, mgrs.); Springfield, Mass., April 7-9. **ACADEMY** (10th); North City, N. Y., 16-17, Buffalo 21-24.

**ACEDUMIC HEART** (Walter Floyd, mgr.); Wey Court, Va., April 8. **ACEDUMIC** (W. V. Va., 16-18, Cleveland, O., 16-18, Buffalo, N. Y., 21-24.

**ACEDUMIC DAISY** (G. H. Edson, mgr.); Toledo, Kan., April 8. **ACEDUMIC** (St. Louis, Mo., 11, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 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1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 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2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 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Los Angeles, Calif., April 14-20, Meeting 22-23.

**OPERA AND EXTRAVAGANZA.**

A TRIP TO BUFFALO (Chas. P. Salisbury, mgr.): Cleveland, O., April 7-12.

AUSTRALIAN JUVENILE OPERA (Pollard's): Sherman Bros., mgrs.): New Clair, Wis., April 7, 11, 15, Warren St., Stephenson Point 10, Madison 11, 12, Milwaukee 13-15.

BLACK PATTI'S TROUBADOURS (Vividized and Nolan, mgrs.): Natchez, Miss., April 4; Vicksburg 5, Greenville 10, Pine Bluff, Ark., 11; Little Rock 12; Memphis, Tenn., 16-18; Jackson 17, 19, 21, 22; Indianapolis, Ind., 19; Indianapolis 21-23.

BOSTON IDEAL OPERA (Charles Egan, mgr.): Holyoke, Ark., April 7, 9; Greenville, Miss., 9, 10; definite.

CASTLE SQUARE OPERAS: St. Louis, Mo.—10.

CHICAGO OPERA (Henry Cohen, mgr.): Peoria, Ill., April 8, Knoxville 9, Madison 10, Mystic 11, Springfield 12, Leon 14, Galesburg 15, Ames 15, Perry 17, Carroll 19, Denison 20, Lake City 21, 10a Grove 22, Sac City 23, Fort Dodge 24, Easton 25, Eagle Grove 26.

COLUMBIA COMIC OPERA: New Castle, Pa., April 7-12.

DAVIS, R. WADE, EXTRAVAGANZA: Lancaster, Pa., April 7, 8.

PUDDLE-DEE-DEE (Tony P. Mason, mgr.): St. Paul, Minn., April 6-12.

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PLORODORA (A: Fisher and Slyce, mgr.): New York city April 7-12, Washington, D. C., 14-19, Cincinnati, O., 21-25.

PLORODORA (B: Fisher and Slyce, mgr.): Lockport, N. Y., April 8, Corning 8, Glens Falls 10, Rome 11, Gloversville 12, Johnstown 14, Amsterdam 15, Cohoes 16, Schenectady 17, Utica 18, Binghamton 19, Binghamton 21, Montezuma 22, Clarence 23, Elmira 24, Binghamton 25, Malone 26, Malone 27, Herkimer 28, Utica 29.

PLORODORA (C: Fisher and Slyce, mgr.): Hartford, Conn., April 7-8, Waterbury 10, New Haven 11, M. Brattleboro 14, Poughkeepsie, N. Y., 15, Newburg 16, Glens Falls 17, North Adams, Mass., 18, Portsmouth, N. H., 19, Bangor, Me., 21, 22, Ansonia 23, Portland 24-25.

PLORODORA (D): New York city Jan. 27-indefinite. FOXY QUILLER: Altoona, Pa., April 13.

FRENCH OPERA: New York city-indefinite.

GLASER, LULU (Dolly Varden, E. G. Whitney, mgr.): New York city Jan. 27-indefinite.

GIAU GRAND OPERA: Chicago, Ill., March 31-April 15.

GRAU, JULIUS: OPERA: St. John, N. B., April 7-12, Halifax, N. S., 14-May 5.

HELD, ANNA (The Little Duchess; F. Ziegfeld, mgr.): Pittsburgh, Pa., April 7-12.

KING DOOG (Eastern): Henry W. Savage, mgr.: Baltimore, Md., April 7-12.

LIBERTY BELLING: Chicago, Ill., April 7-12.

LITTLE MAGNETS: Bath, Me., April 8, Rockland 9.

METROPOLITAN OPERA: Philadelphia, Pa.-indefinite.

MISS BOB WHITE: Milwaukee, Wis., April 6-9.

MAN TO MAN: New York city April 7-indefinite.

THE MATELLE OF BROADWAY: New York city March 18-indefinite.

THE MONTANIANS: Brooklyn, N. Y., April 7-12.

THE BURGOMASTER (Western): E. D. Selman, mgr.: Baltimore, Md., April 7-12.

THE GAP OF FORTUNE: Boston, Mass., March 25-indefinite.

THE CHAPERONE (Frank Perley, mgr.): Marion, Ind., April 7, Muncie 8, Terre Haute 9, Springfield, Ill., 11-12, French 13.

THE EXPLOSION (Henry W. Savage, mgr.): Indianapolis 14, April 8.

THE HALL OF FAME: New York city Feb. 8-indefinite.

THE MESSMEN BOY (Nixon and Zimmerman, mgr.): Philadelphia, Pa., April 7-12.

THE PRINCESS CHIC (Kirk La Shelle, mgr.): Battle Creek, Mich., April 10.

THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4-indefinite.

THE STOMVERS: North Adams, Mass., April 10, 12, 14-15.

THE SIEGE OF SULU: Chicago, Ill., March 11-indefinite.

THE TELEPHONE GIRL (Eastern): Akron, O., April 16.

THE TELEPHONE GIRL (Western): Milwaukee, Wis., April 6-12.

THE TORERADO (Francis Wilson): New York city Jan. 6-indefinite.

WILBUR AND KIRWIN: Topeka, Kan., April 6-12, Wichita 14-15.

## VARIETY.

BLUE BLOODS (R. F. Cordon, mgr.): New York city April 7-12, Baltimore, Md., 14-19.

BON TON BURLESQUERS: New York city April 7-12, BROADWAY BURLESQUERS: Grand Rapids, Mich., April 7-12.

CITY CLUB: Milwaukee, Wis., April 6-12.

CITY SPORTS (Phil Sheridan, mgr.): Troy, N. Y., April 7-12, Albany 10-12.

DAINTY DUCHESS: Washington, D. C., April 7-12.

DAINTY PARKER: Ottawa, Can., April 7-12.

DE MONTES, VIVIAN, VAUDEVILLE (C. W. Goodman, mgr.): Woburn, Mass., April 7-12, East Pepperell 10, Lancaster 11, Clinton 12.

DEWEY EXTRAVAGANZA: Baltimore, Md., April 7-12.

DEWEY SHOW (Julie Delmar, mgr.): Washington, D. C., April 7-12.

FALKNER'S ENTERTAINERS: Fort Plain, N. Y., April 7-12.

HIGH BOLLERS: Cleveland, O., April 7-12.

HOWARD, MAY: Brooklyn, N. Y., April 7-12.

HILL'S, ROSE ENGLISH FOLLY: New York city April 7-12.

IN GAY PARADE: Middletown, Conn., April 8, New London 9, Fall River, Mass., 10-12.

INNOCENT MAIDS (T. W. Birkins, mgr.): Brooklyn, N. Y., April 7-12, New York city 14-19, Brooklyn 19.

IRVING, FRED: SHOW: New York city April 7-19, Philadelphia, Pa., 21-26.

LAFAYETTE SHOW: New York city April 7-21.

MISS NEW YORK: Holyoke, Mass., April 7-9, Elizabeth, N. J., 10-12, Reading, Pa., 14-18, Scranton 17-19.

NEW YORK STARS: Montreal, Can., April 7-12.

NEW ROYAL, CLARK'S (P. S. Clark, mgr.): Brooklyn, N. Y., April 7-12.

NEW YORK BURLESQUERS: New York city April 7-12, Scranton, N. J., 14-18, Reading, Pa., 14-18, Scranton 17-19.

REILLY AND WOODS: Boston, Mass., April 7-12.

REINZY-SANTLEY: Cincinnati, O., April 6-12.

RICH AND BARTON'S GAIETY: Chicago, Ill., April 7-12, Milwaukee, Wis., 13-19, Minneapolis, Minn., 20-26.

THE DEVIL'S DAUGHTER (Mince and Van, mgr.): Elizabeth, N. J., April 8, 9.

TOPSY TURVY BURLESQUERS: Dubuque, Ia., April 8, Clinton 9.

TWENTIETH CENTURY MAIDS: Philadelphia, Pa., April 7-12.

UTOPIA: Paterson, N. J., April 7-12.

VICTORIA BURLESQUERS: St. Paul, Minn., April 6-12.

WILLARD AND EVANS' ROYAL ENTERTAINERS: Cleveland, O., April 7-12.

WILLIAMS AND WALKER (Sons of Ham): San Francisco, Cal., April 6-19.

WINE WOMAN AND SONG (M. M. Thorne, mgr.): Indianapolis, Ind., April 7-12, Philadelphia, Pa., 14-19, New York, N. Y., 21-26.

WORLD SHREWDERS (G. Herbert Mack, mgr.): Buffalo, N. Y., April 7-12, Pittsburgh, Pa., 14-19, Baltimore, Md., 21-26.

## MINSTRELS.

BARLOW AND WILSON: Columbia, Tenn., April 9, Mount Pleasant 10, Palatka 11, Decatur, Ala., 12.

BARLOW MINSTRELS (Baldwin and Coburn, mgr.): Lewiston, Id., April 9, Moscow 10, Coeur d'Alene, Wash., 12, Palouse 13, Spokane 14-15, Warden, Id., 16, Wallace 18, Missoula, Mont., 19, Butte 20.

FIELD'S, AL. G. MINSTRELS: Salem, Ore., April 9, Portland 10, 11, Tacoma, Wash., 12, Seattle 13-15.

GORDON'S CARNEVAL (L. E. Gide, mgr.): Portland 12, Walla Walla 13, Pasco 14, Kennewick 15-16, Pasco 17-18, Spokane 19, Ellensburg 20, Yakima 21, Seattle 22.

HORN'S ALL WHITE: Indianapolis, Ind., April 7-12.

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### On Next Tuesday, April 15

#### THE STOCK COMPANIES.

Anne Sutherland, who has been very successful during the current season as leading woman of the Columbus Theatre Stock company, Chicago, recently won high praise from the press of that city for her portrayal of *Floria Tosca* in Sardou's drama, *La Tosca*. A recent article in the *Chicago Sunday Tribune* referred to her as the busiest woman in Chicago.

Two of the Brooklyn Stock companies will produce new plays next week. The Spooner Stock company at the Park Theatre will present for the first time on any stage a new soubrette play by J. H. Shepard, entitled *The Maid of the Mill*. Cecil Spooner will originate the leading role. Mr. Shepard has placed the agency of the play with T. H. Winnert. Corse Payton's Theatre company will produce *Gertrude Andrews'* new moral comedy, *Eagle Tavern*, that was written for the company.

Owen Davis' Stock company commenced its second season at the Baker Theatre, Rochester, N. Y., yesterday, opening with *Secret Service*. Mr. Davis' former efforts in successfully catering to theatregoers in Rochester are so thoroughly appreciated that his second season will no doubt eclipse the first. The company includes Esther Leyon, Carolyne McLean, Elizabeth Breyer, Olive Hill, Elizabeth Hunt, Herbert Boatwick, John Fenton, Donald Meek, Edwin Fosberg, A. C. Henderson, William Theil, T. R. Scott, Charles Norton, James Malone, James Hunt, W. T. Call, Silas Hart, and T. N. Walter.

Charles Bianey's Stock company opened at the Bijou Theatre, Jersey City, yesterday, for twelve weeks. The company is to be headed by Howard Hall and Lorena Atwood. Others are Harry C. Bianey, Harry Pierson, Harry W. Fenwick, Horace Lewis, Eugenie Besserer, Letta B. Russell, and Myra St. Maur. The opening play was *Blue Jeans*, to be followed by *The Shop Girl*, *The Dawn of Liberty*, *The Still Alarm*, *Secret Service*, *The Corsican Brothers*, *The Fatal Flower*, *The Phoenix*, *A Soldier of the Empire*, *Slaves of Russia*, and *The Christian*.

Jane Kennek, leading woman of the Woodward Stock company, Kansas City, has been engaged for the *Peak's Island*, Me., Gem Theatre for the Summer season. Carleton Macy, leading man of the same company, has been engaged for the Summer theatre at Cape Elizabeth Park, Me.

The Edward F. Albee Stock company inaugurated its second Spring and Summer season at Keith's, Providence, R. I., Theatre last evening. The house was completely sold out long before the opening night, and every inch of standing room was utilized. Governor Kimball and staff and other State and city officials occupied the boxes. The theatre was elaborately decorated with flowers, potted plants and flags. Each member of the company was given a hearty reception upon his entrance, the old favorites receiving ovations. The different members were overwhelmed with floral tributes from friends and admirers, and the stage looked like an immense flower garden at the end of the second act. The opening play was *The Masqueraders*. It afforded every one in the company, that is even superior to last season's, a good opportunity to demonstrate his or her ability. Isabel Everson, Malcolm Williams, Leslie Leigh, William F. Owen, William H. Humphrey, Mortimer Weldon, Helen Reiner, Beatrice Ingram, Adora Andrews, Percy Wheler, Frank P. Cheney, Albert March, Malcolm Arthur, and George T. Hammond made up the cast.

Wilfred Gethryn, a student of the Blythe Dramatic School, has been engaged by L. R. Giffen for his Richmond, Vt., Stock company.

Edward Harrigan ended his engagement at the Girard Avenue Theatre, Philadelphia, with last week's revival of *The Mulligan Guards* Ball.

Saturday night, March 29, marked the last appearance of Carleton Macy and Evelyn Brown as members of the Woodward Stock company, of Kansas City. They were the recipients of numerous bouquets and other tokens of friendship. Mr. Macy goes East to recuperate and if his health will permit will later play an engagement with the Cape Cottage Summer Theatre Stock company at Portland, Me. Miss Brown joins the Griffin Stock company at Richmond, Va. A new addition to the Woodward Stock company will be Herbert Bronson, who will shortly make his appearance with the organization to play light comedy roles.

Jane Rivers having closed a successful season with the W. S. Harkins Stock company at Halifax, N. S., has been engaged as leading woman with the stock company at Ottawa, Canada.

Viola Burton, who has acted with the Percy Haswell Stock company during the season, has been engaged for the coming Spring and Summer season of the company at St. Paul and Minneapolis. Miss Burton is a Baltimore girl.

Florida Kingsley, of the Baker Stock company, Rochester, made a hit last week by her

impersonation of Bosky in *A Texas Stoer*. The local reviewers were unanimous in praising her work.

Charlotte Lambert has been specially engaged for Vivian for the American Theatre's production of *The Sporting Duchess* this week.

Fanny McIntyre has been engaged for the American Theatre Stock, New York, and Columbia Theatre Stock, Brooklyn, productions of *The Sporting Duchess*.

#### MANY PRODUCTIONS OUT OF TOWN.

The past week was conspicuous for the number of new plays produced in other cities for the first time.

At the Lyric Theatre, Hoboken, N. J., last Thursday evening, a new melodrama entitled *Man to Man*, by Nain Grute, was produced for the first time on any stage under the management of Butterfield and Bromilow before a very large and enthusiastic audience. The cast:

"Bud" Hewins	George Whitman
Cissy Seiple	Eloise Davis
David Morton	Max von Metz
Flie	Myrtle May
Jasper Geoffrey	W. Walter Low
Giovanni Lombarda	H. R. Atherton
Nicola Bosca	Thomas Collins
Joe Biddle	Calvin Thibotte
Elouina Oldcastle	Elouina Oldcastle
Bob Burch	Frederick Davis
Bob McClure	Philip C. Irving
Policeman Casey	Charles D. Moore

The new melodrama contains practically all of the requisites to make it popular in the theatres in which it will no doubt be booked. It contains an abundance of comedy, much of which is good, some thrilling if not altogether new situations, and an opportunity for a display of good scenery. The company is a capable one and the play was adequately staged. Max von Metz as David Norton, the hero, and Myrtle May as Elsie, the heroine, were both well received. A very clever characterization was that of Giovanni Lombarda, an Italian bear tamer, by H. R. Atherton, to whom the honors of the performance belong. Elouina Oldcastle was dignified and expressive in the character of Mrs. Helen Grant, around whom the plot of the play to a great extent revolves. George Whitman and Eloise Davis supplied some strenuous but amusing comedy, and the rest of the cast, with the exception of W. Walter Low as the villain, was, as before stated, capable.

A Country Editor by Thornhill Steyne, had its first presentation at Troy, N. Y., on Thursday evening, and was accorded generous applause. The story tells of a theatrical company that while playing at Coffeyville, Kan., loses one of its members, who dies, leaving a daughter five years old. Ezra Thomas, proprietor and editor of a paper called *The Thomas Cat*, after urging some friends to care for the child, finally adopts her himself. This ends the prologue, and fifteen years elapse before the action of the first act begins. The act opens in the office of *The Thomas Cat*. Bessie, the adopted daughter of Ezra Thomas, is welcomed home by the editor and Jefferson Reed, a young lawyer who is in love with her and with whom she has been corresponding while at school. Miles Alkorn, leader of a social purity society, and some ladies of the society, seeing the fondness between Ezra and Bessie, visit the editor and demand that they do not live under the same roof. Ezra throws in their faces their action of fifteen years before, when they refused to shelter the little orphan. This is the strongest scene in the play. Jefferson Reed is after the nomination for Congress, but Miles Alkorn is trying to prevent it and to that end endeavors to defame Reed's character. Just before the election of candidates Alkorn's first wife appears and he is obliged to retract his falsehoods, with the result that Reed gets the nomination. Ezra has fallen in love with Bessie, not knowing that she is in love with Reed. As Ezra is about to tell Bessie of his love, she tells him of her engagement to Reed, and this ends the play. The Editor was finely impersonated by A. S. Lyman. The Bessie of Vita Henderson was very pleasing. Budd, a printer's devil, and Jim, a colored man, are the comedy characters. The women's parts are small but are in good hands. Special scenery would add greatly to the production. The full cast appears below:

#### CHARACTERS IN PROLOGUE.

Ezra Thomas	A. S. Lipman
Miles Alkorn	C. P. Montaine
Samuel Bray	Harry J. Handford
David Reed	J. J. Stiles
Dr. Gossard	James Nelson
Mrs. Bards	Mrs. A. Honnay
Miss Tuckett	Handy Williston
Miss Freed	Jessie Dodd
Bessie	Baby Frances McGrath

#### CHARACTERS IN THE DRAMA.

Ezra Thomas	A. S. Lipman
Jefferson Reed	Charles E. Flynn
Miles Alkorn	C. P. Montaine
Samuel Bray	Harry J. Handford
David Reed	J. J. Stiles
Joseph Spangler	J. H. Fitzpatrick
Jack Connor	C. H. Burrell
Dr. Gossard	Thomas Nelson
Budd	T. C. Coughlin
Jim	Sidney Lee
Mrs. Kenmouth	Florence Langdon
Miss Dill	Jessie Dodd
Mrs. Alkorn	Madge Neil
Samantha Kemp	Vita Henderson

I'm from Missouri, a new comedy by Clay Clement, was produced at the Hyperion Theatre, New Haven, Conn., last Monday evening with a cast including W. J. Ferguson, L. R. Stockwell, E. I. Rodcliffe, C. A. Ferguson, Miss Rige, Marion Cheiders, Theodore Hamilton, Burt Haverley, Edward Poland, Alma Kruger, Grace Griswold, and Nevada Heffron.

The title of the play is in no way associated with the State of Missouri, but comes from the familiar expression, "You've got to show me; I'm from Missouri," a saying originating among the early California pioneers, many of whom came from Missouri. When the actors are more familiar with their lines the performance should be first-class. The audience was of good size and friendly.

By Right of Sword, a dramatization of A. W. Marchmont's novel of the same name by Mrs. Doremus and Leonidas Westervelt, was produced by Ralph Stuart and company at the Seattle Theatre, Seattle, Wash., last Monday evening. The play and performance will be reviewed at length by THE MIRROR's Seattle correspondent next week.

Kathryn Kidder made her first appearance as Peggy, in a version of *The Country Girl*, prepared by Lester Lonergan, at the Collingwood Opera House, Poughkeepsie, N. Y., on Friday evening, before a fair audience. Miss Kidder's personality seems unsuited to the character of Peggy. The best work of the support was contributed by Robert V. Ferguson as Sparkish. His drunken scene in the last act was particularly well done. Louis Masson and Orr S. Cash gave conventional portrayals. Laurens Rees was miscast as Moody. The production was elaborately staged and the costumes were beautiful.

Miss Kidder's tour in *The Country Girl* will include the New England States and Canada, after which she will go West to the Pacific Coast.

Friend Karl, a new comedy-drama by D. B. Sorlin, was produced at Paterson, N. J., March 31, under the management of W. G. Smyth, with Emmet Devoy as its star. The play was well received and so was Mr. Devoy, who has a role of the sort that his uncle, the late J. K. Emmet, made famous. Annie Yeaman also scored, and others in an excellent cast were Alfred Mayo, Henry Travers, T. G. Lingham, Basil West, Francis Sedgwick, Edward Torrey, Jean Hayden, Karline Carman, and Gipay Alcott.

#### JACOB LITT'S NEW MELODRAMAS.

Jacob Litt will produce at McVicker's Theatre, Chicago, May 4, a new melodrama by C. T. Daney, entitled *The Suburban*. The play has ten elaborate scenes, the chief of which will show the running of the famous Suburban Handicap at Sheepshead Bay. It is said to tell a strong story of present day American life. The action passes in New York and at Long Branch and Sheepshead. Mr. Litt has engaged a cast of well-known players that includes J. H. Gilmour, Harry Woodruff, Samuel Edwards, William Elton, David Murray, William Walcot, W. S. Hart, Kirksey Benedict, Geoffrey Stein, Jessie Inett, Fanchon Campbell, Mattie Ferguson, Edna Josephine, and others. Lawrence Marston will stage the play. The scenery is being painted by Ernest Albert, John Young, and Homer Emens.

#### DIANA OF CROSSWAYS FOR ADA REHAN.

The novel dramatizers have now made George Meredith their target. It appears that Mr. Meredith's "Diana of the Crossways," "Evan Harrington" and "The Egoist" are to be made into plays. "Diana of the Crossways," that Alfred Sutro has dramatized, will be acted, it is said, by Ada Rehan.

Scenery galore—TRINITY CHIMES, \* \*

#### MUSIC NOTES.

John Philip Sousa will carry his invasion of Europe still further next Winter, when, with his band, he will visit Austria, Russia, Norway, Sweden and Denmark, in addition to the places touched in his last season's tour, when he reached Berlin and Paris. The musicians will rest during the Spring, after which Summer engagements are planned to fill the time until they depart for England, early in the Autumn.

Ignace Paderewski played at a matinee at the White House, Washington, April 3.

John Cheshire announces a concert Thursday evening, April 10, at Carnegie Lyceum. His daughter, Zoe Cheshire, will make her debut as a solo harpist. Mr. Cheshire's fairy operetta, *The King and the Maiden*, will be performed for the first time here.

A musical and dramatic entertainment for the benefit of the New York and Brooklyn St. Andrew's One Cent Coffee Stands will be held at Carnegie Music Hall Wednesday evening, April 9. Violetta Colville, daughter of the late Samuel Colville, theatrical manager, reappears as soloist after a prolonged retirement.

The fifth and last People's Symphony concert of the season takes place at Cooper Union Hall Friday evening, April 18. The orchestra will be considerably enlarged and a special programme will be rendered. The soloists are Evan Williams, tenor, and Henrietta Michelson, pianist.

Herr Cranz, a horn player with Sousa's Band, has been prevented from playing in this city through the efforts of the Mutual Musical Protective Union. Cranz is under the ban of the union, and a substitute is filling his place at the Sousa concerts here.

The farewell grand opera performance of the Maurice Grau season at the Metropolitan Opera House will be given on April 21, when acts from six operas will be sung.

Madame Mantelli and a concert company left here last week for a season in Mexico.

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#### REFLECTIONS.

Cable dispatches report a hit for Ali on Account of *Eliza*, produced at the Shaftesbury London, April 3. Madge Lessing and James E. Sullivan won the first honors.

The Shipman Brothers have secured from Daniel Frohman the exclusive rights to *The Prince of Zenda* for next season. They will send two companies on the road in the play, one headed by Sydney Ayres and the other by T. B. Alexander. The Shipman Brothers will also enter a new field, for them, next season, by sending out a farce-comedy called *A Hot Scotch Major*. The company will be headed by George H. Sumner and Alice Archer and will begin its tour early in September.

Beyond Pardon, a new drama by Theodore Kremser, will be produced next season by George S. Starling. The leading character, that of a celebrated actress, is to be originated by Lavinia Shannon.

Blanche Hall, who was featured last year in *Zaza*, and who this season played the leading role in *Lovers' Lane*, has been engaged by Broadhurst and Currie to head their company in Sweet Clover next season.

W. E. Flack will manage the Zeb and Zarrow production, *Zig-Zag Alley* and *Upside Down*, next season.

Eve Westcott, who played the leading role in *Up York State* during the illness of Georgia Walldron, has been transferred to *The Village Postmaster*, to play the lead for the balance of the season.

Josef Hofmann, the pianist, has taken out letters patent on an improvement for steam engines.

Maloney's *Wedding Day*, under direction of H. H. Frane, with James L. McCabe as Maloney, will close a season of forty weeks at Milverton on May 17.

Harry English played at three hours' notice the lead in *Not Guilty*, opening in Terre Haute, and scored a hit. He will finish the season with this company.

Agnes Ardeck sailed for Europe last Saturday for a holiday trip of several weeks.

E. J. Carpenter states that he will star in *Ill-fated Evans* next season in *The Little Outcast*.

Les Fairchild, assisted by Paul Dufault, W. C. Weedon, Robert Smock, Zelma Hayston, and C. E. Reynolds, will give an entertainment at the Waldorf-Astoria on the evening of April 18. T. J. Maguire is Mr. Fairchild's manager.

P. P. Craft will join Pawnee Bill's *Wild West* May 1 as press agent.

J. L. Southerton, of the King Dodo B company, was presented on April 3 by his associates in the company with a monogram ring and a gold scarf pin. The presentation occurred on the train from Cithroes to Pond du Lac.

W. F. Ryan and Fin Reynolds have joined *A Day and a Night*. Mark Lane and Lillian Maynard left the company March 29. Sadie Schuman is now appearing as Iona Brougham.

A benefit for the Toronto local of the Theatrical Mechanical Association was given at the Princess' Theatre in that city April 4.

Will Bradley and Edith Knoblaugh, members of the Juicy Gran Opera company, were married at Portland, Me., on April 3.

Harry C. Clayton and Nellie Sibley were married in St. Louis April 1.

Charles Frohman has secured the American rights to Stephen Phillips' *Ulysses*, *Bornless Tree* having abandoned his proposed tour here. *Ganymede*, an operetta by Stetson Prince Stocker, will be produced at Carnegie Lyceum May 2.

A Dutch translation of *Miss Hobbs* was produced in Amsterdam March 24.

The White Mice will give a masquerade ball at Tammany Hall to-morrow evening.

Mary Downe, leading woman of *Human Heart*, is ill with pneumonia at East, O. *Verde* is filling Miss Downe's role.

Through the courtesy of Maurice Chevalier, Charles D. Pitt has been released from Maurice Crombie's company to accompany Tip Murphy on his Spring tour in *Qid Innocent*.

Ed H. Mickie is playing the heavy in support of Beegie Clifton in *A Hooley Daisey*.

Conroy and Mack's

# THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Dramatic Profession

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HARRISON GREY FISKE,

OWNER AND SALESPERSON.

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Professional Cards and Managers' Directory Cards, 25 cents an open line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.

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The Mirror office is open to receive advertisements every Monday until 1 P. M.

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#### AMATEUR TRANSGRESSIONS.

The Boston Journal one day recently "counted no less than half a dozen reports of amateur performances" in the news of that city and its suburbs, and then proceeded in a humorous way to comment on the doings and the ambitions of this very numerous class of young persons. It assumed that the epithet "amateur" means a person that would be a professional, and classed the young actors of amateur societies with the young athletes who go from first base on their college baseball nines to first base on professional ball teams. The Journal, in a moment of seriousness, however, admitted that many a professional actor has been a product of the amateur stage, which is true enough; and seriously the amateur should be encouraged, if he needs encouragement. Usually he will go ahead even in the face of opposition.

From news notes that come to THE MIRROR, it would seem that the amateur is more active than ever, the country over. New York and suburban places have an increasing number of amateur societies, and amateurs are especially active in the West. It is noticeable that there are many societies of amateur actors associated with churches of various denominations, and that these societies are very liberal in the selection of plays, naturally with the countenance of the church authorities that encourage their work.

As a rule, the amateur societies confine their efforts to plays as to the ownership of which there is no question. That is, usually they take from the great stock of plays open to public use and sold by various agencies. Sometimes they become ambitious to perform current drama, however, and their ideas do not always seem to be clear as to the question of ownership. In fact, play piracy by amateurs is a matter that, while seemingly of little consequence, has at times caused considerable annoyance to managers, and in some instances has brought upon them pecuniary loss.

The ambition of amateurs to present the best plays or operas that they can secure is natural and to be commended, if their use of such vehicles does not transgress property rights. But it sometimes happens that the amateur mind is quite obtuse as to the proprieties. The taking of the property of others by amateurs is not due to willful dishonesty, but rather to ignorance of the value of the acting rights of plays. Regularly organized societies of amateurs that frequently produce plays come in the course of business to appreciate property rights and to respect them. But occasional performances of plays by young persons brought together for a single event, with charity as the object, usually furnish the opportunity for piracy, which, of course, is not known by so plain a term by the guilty, who imagine that anything done for charity must be accepted as right. The practice of such performances secure a theatre without cost, the newspapers give the advertising, and as most things about such

events are contributed, it is deemed by the promoters that the play itself should cost nothing. Often it happens that those concerned in these events find that they can get from unscrupulous agencies at a nominal cost a play the mere announcement of which promises success, and thus the matter goes on to the injury of valuable theatre property.

More often than is suspected by the public, a manager who owns a valuable play and who has risked a large sum of money to test its merits and make it popular finds himself in a difficult position. If his play has been fixed upon by amateurs of the class here dealt with, and he permits them to use it, he knows that its value has been injuriously affected in that particular town, and this is more surely so if the play is new to the town. On the other hand, if the manager protests or stops the performance—as by legal process he has a right to do—he is characterized as grasping and uncharitable by the good citizens of the town affected, where he is quite likely thereafter as long as memory holds to be unpopular, no matter what he may offer.

There is scope for all sorts of amateurs in the public repertoire of the theatre, and there is no need for amateurs to infringe any property right in their work. This is published in the hope that it will have some effect to inform amateurs inclined to take plays wherever they can get them that there are ethics in this matter, as well as in matters with which they are more familiar.

#### BILLBOARD ABUSES.

The Municipal Art Society is showing in many ways its desire to make New York more slightly, and it should be encouraged in its opposition to the billboard abuses that are so flagrant in this city. The Municipal Art Society does not oppose legitimate advertising; and, in fact, there are certain rights involved that cannot be ignored. Its purpose simply is to remedy some of the evils that are growing.

A delegation of the Society appeared before the Aldermanic Committee on Buildings last week and argued that the height of billboards on the ground should be limited to ten feet, and those on the tops of buildings to five feet. The Society contended that sky signs should be done away with altogether, but it is aware that it would meet with strong opposition in trying to abolish them. The speaker for the Municipal Art Society added before the Aldermanic Committee:

The sky signboards as now built are a menace to the safety of people on the streets, as the winds frequently blow them down. Those made of wood are dangerous as regards fire. Built on the ground, they afford places where nuisances frequently are committed. We also object to them on aesthetic grounds. The proprietors seem to try to get on their bills the most incongruous colors. For instance, there will be a brilliant red, yellow and green, all on one sheet. You cannot escape such a bill. I tried this morning to get out of sight of a comparatively small one, and I saw it for ten blocks. You can refuse to read a newspaper carrying an obnoxious sign, but you can't escape some of the monstrosities on the city billboards.

Efforts are making in several other cities—notably in Rochester, Buffalo and Chicago—for the regulation of signs, and it has been decided in London that no new sky signs shall be erected in that city.

The movement to restrict this sort of advertising seems to be quite general, and it unquestionably has been inspired by gross abuses of public right. The signs that everywhere offend the eye are in the interests of comparatively few persons, and their appeal is to the mass of people. When the hoardings and the posters spread on them were confined practically to the advertising of amusements there were no such abuses as those now crying for correction. The billboards and posters that cover them now represent a multitude of interests—those of merchants, shopmen, medicines, tobacco, soap, nostrums; and, in fact, everything that is backed by enough money to warrant extensive advertising. The competition of the posters is not in common lines of business, but each interest seems determined to involve as much space as possible, in order to distract attention from a competitor for mere attention, and when space will not answer, glaring and eye-trying combinations of colors are resorted to with the same end in view. The results are such that it would not be strange, if advertisements are permitted to increase and colors to multiply, to find that some new phase of lunacy should be attributed to the startling apparitions of the billboards.

It is encouraging to note, from an unofficial statement, that the present department of buildings in New York is in favor of reform in this matter.

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#### DEATH OF THOMAS DUNN ENGLISH.

Early in the morning of April 1, Dr. Thomas Dunn English, one of the few survivors of the group of literary men famous in New York a half century ago, died at his home in Newark of old age. He had been seriously ill for a fortnight, during which time the members of his family were near him constantly. His last words were: "God is good. My wife is good." The wife died in 1889; the son died last December.

Dr. English was in his prime a man of extraordinary ability in many lines of public work. He was a lawyer, a physician, a statesman, an editor and a poet. In all of these vocations he accomplished much. It is strange, and in a way unfortunate, that his widest fame rested upon his poorest work. He will be remembered as the author of "Ben Bolt" long after his greater accomplishments in literature are forgotten.

Dr. English was born in Philadelphia in 1819. He came of Quaker ancestry, and was educated in his youth at the Friends' Boarding School at Burlington, N. J. In 1839 he was graduated in medicine at the University of Pennsylvania. Later he studied law and was admitted to the bar in Philadelphia in 1842. Two years later he was editor of a New York newspaper, and shortly afterward he founded a literary magazine called *The Aristides*. This publication proved a failure, and he next started a humorous paper called *John Donkey*.

The poem that made him famous, "Ben Bolt," was written in 1848, and was first printed, in that year, in *The Mirror*, then published by N. P. Willis and George P. Morris. The poem became popular immediately, and was soon afterward set to music by Neil F. Kneese. The song won enormous favor, and was sung in America and in England for many years. Its vogue gradually diminished, and for many years it was almost forgotten until George du Maurier brought it to light again in his novel, "Trilby." Again "Ben Bolt" was heard sung and whistled in every English-speaking land, and its second period of popularity was even greater than its first.

During the early days of his journalistic life in New York, Dr. English wrote a number of plays that were performed by the local stock companies with some success. Only one of his plays, *The Mormons*, was ever printed. About five years ago he again set himself to playwriting and began work, with quite his old enthusiasm, on an Irish drama. This play has not yet reached the stage.

The published works of Dr. English include nearly one thousand poems, several novels and a vast number of magazine articles. During the Civil War he served a term in the New Jersey Legislature, and for two years he sat in Congress as a representative from the Newark district. He devoted the later years of his life to the practice of medicine, contributing to literature but rarely.

#### ODD SUITS AGAINST HAMMERSTEIN.

On Feb. 14 last, one George S. Bullock fell from the gallery of the Victoria Theatre during the performance of *Primrose* and *Dockdancer's Minstrels*. He landed on Mrs. Alice B. Lawrence, of Brooklyn, who occupied an orchestra seat. Last week Mrs. Lawrence brought suit against Oscar Hammerstein for \$25,000 damages for permanent physical injuries that she says she sustained in Mr. Bullock's fall. Mrs. Lawrence alleges that Mr. Hammerstein, as manager of the Victoria, is liable because he didn't provide a gallery railing that would have prevented Bullock from making his sudden descent. Mrs. Lawrence's husband, Harry B. Lawrence, has also sued Mr. Hammerstein, claiming \$10,000 for the loss of his wife's services.

#### AMATEUR NOTES.

The Yale Dramatic Association will give its third regular annual production at the Hyperion Theatre, New Haven, on April 23 and 24. Sheridan's *Twelfth Night*, or *The Critic*; or, *A Tragedy Rehearsed*, will be presented, and the farce, *High Life Below Stairs*, will be used as a curtain-raiser. On the afternoon of the 24th a concert will be given by the New Haven Symphony Orchestra.

Sailors on the *Oceanus* and *Umbria*, ocean liners, gave an entertainment in the Catholic reading-rooms for sailors at 175 Christopher Street last Monday evening, that was enjoyed by many of their friends.

The Dixie Dramatic Club, of Thibodaux, La., produced *Uncle Tom* at the Thibodaux Opera House on March 31, under the direction of Prof. James A. Trone.

The Ulster was acted by amateurs at St. Patrick's Church in this city April 4.

St. George's Dramatic and Literary Society will present Thomas R. Wilks' three-act military drama, *Bell of the Drum*, at the Berkley Lyceum on next Thursday evening.

The amateur dramatic societies of Brooklyn will be most active during the present month. The Booth Dramatic Society will close its season with a revival of *The Merchant* on April 23. The Southern Society will present Mr. X and Charms at the Criterion Theatre on April 25. The St. James Dramatic Society will be seen in *The Ulster* to-night (Tuesday) at Schwab Hall. The initial performance of the Jefferson Society will take place at the Criterion Theatre on April 22, when *A Debt of Honor* will be offered. Amateur productions of last week in Brooklyn included a performance of *The Banker's Daughter*, by the Amaranth Society, at the Academy of Music, for the benefit of St. Mary's Maternity Hospital and Nursery, and the final performance of the Orlando Society's season at the Criterion Theatre on Friday evening, when *The Late Mr. Jones* was presented.

The Booth Dramatic Society presented *The Page Chase* at the Criterion Theatre last Monday night, for the benefit of a Brooklyn lodge of the Odd Fellows. The performance was a success artistically and financially.

The Mantell Dramatic Society played *One Night Only* at the Atheneum, last Monday night, before a large audience.

Our Jim, a play in four acts, was recently produced at the East Brady, Pa., Opera House, with a cast including Harry Thomas, Ardell Montgomery, Charlie A. Joyce, Addie Wallace, Arthur E. Lewis, Harry Zazy, Arthur Hancock, Belle Montgomery, H. Eugene Phillips and Anna Lewis.

Students of the Englewood High School, Chicago, are to produce a dramatization by Edwin L. Miller, of Tonynay's "Princess," on April 11. Mr. Miller arranged the poem in five acts and twelve scenes.

Schiller's tragedy, *The Robbers*, was successfully acted by amateurs at Turn Verein Hall, Boston, on March 21, for the benefit of the Germanic Museum of Harvard College.

#### THE OFFICIAL ORGAN.

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The New York Herald has not yet concluded arrangements with Mr. Charles Frohman to write its dramatic criticisms next season. It still remains, however, the official organ of the Theatrical Trust.

#### BENEFIT AT CHILDREN'S THEATRE.

The performance at the Children's Theatre in Carnegie Library on Saturday afternoon was for the benefit of the Neurotic Nursery. The large audience numbered many society people, who attended, no doubt, in order to aid this worthy charity. The programme consisted of a revival of *The Master of Carleton Hall*, that was given earlier in the season, and the scene from Shakespeare's *King John* in which Hubert threatens to burn out the eyes of the youthful Prince Arthur.

The first play was given a more than ordinarily smooth presentation, and renewed the good impression it made when first produced. Master Webb Baum repeated his capable portrayal of *Lodkin*, and C. H. Montgomery and Harriette Weeks offered pleasing character sketches of the two faithful negro servants, Mingo and Liza. Edouard D'Orsay appeared as Colonel Will Carlton, the retrograde Southerner, and Gladys Green as Betty completed the efficient cast. Alice Clifford, a pretty child of about twelve years, rendered some songs during the intermission, and was well received.

The acting of the selection from *King John* was commendable. Master Webb Baum, as Prince Arthur, played the trying scene, where in he believes his eyes are to be extinguished with hot irons, very effectively, albeit purely mechanically. Edouard D'Orsay was a very satisfactory Hubert, and the roles of the attendants were competently enacted. The next matinee will take place next Saturday, when a new four-act version of *Oliver Twist*, by Alexander Hume Ford, and suitable for children, will be the offering.

#### QUESTIONS ANSWERED.

[No reply to mail. No attention paid to anonymous, impudent or trivial queries. No private address furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. L. MC'D., Baltimore: Toll Gate Inn was played at Portland, Me., April 7. The company has not sent in its route beyond this date.

J. G. L., New York: It is quite impossible to say whether or not it would be profitable for a young man of eighteen years to receive coaching in boy's characters. It all depends upon the young man. 2. In the advertising columns of THE MIRROR may be found the names and addresses of the foremost dramatic schools of the United States.

F. H. G., Minneapolis: 1. Annie Russell produced *Henri Lavedan's* comedy, *Catherine*, at the Garrick Theatre, Oct. 24, 1891. The cast: Duke de Contra, Frank Worthing; George Mantel, Joseph Holland; M. Vallon, W. J. Le Moyne; Baron Frouard, J. G. Saville; M. Lucas, Robert Hickman; Frederic, Francis Sedgwick; Paul, Gretta Carr; Duchess de Contra, Sarah Cowell Le Moyne; Catherine Vasson, Annie Russell; Helene, Viscountess De Grisolles, Elsie de Wolfe; Baroness Frouard, Dorothy Goldthwaite; Madeline de Contra, Ethel Barrymore; Blanche Vallon, May Buckley; Joanne, Georgia Mendun; Louise, Marion Kirk. 2. The Little Minister was produced at the Garrick Theatre Sept. 22, 1897. The cast: Gavin Dishart, Robert Edmon; Lord Hinstoun, Eugene Jepson; Captain Halliwell, Guy Standing; Lady Robbie, Maud Adams; Felice, Margaret Gordon; Twain, Frederick Spencer; Thomas Whamond, William H. Thompson; Bob Dow, George Fawcett; Michael Dow, Jessie Mackay; Stokey Hobart, Wallace Jackson; Andrew Measimer, R. Peyton Carter; Silva Tosh, Norman Campbell; Sergeant Davidson, Wilfred Buckland; Joe Crukshanks, Thomas Valentines; Nannie Webster, Jane Ten Eyck; Jean, Neil St. John Fulton.

H. C. McD., Lawrence, Mass.: 1. Shakespeare's *Timon of Athens* has received a limited number of professional productions. 2. The original cast of Lord Channing, produced at the Lyceum Theatre, Aug. 20, 1868, is as follows: Adam Butterworth, C. B. Bishop; Lieutenant Hugh Butterworth, Frank Carlyle; Gasper Le Sagn, Herbert Archer; Tommy Tucker, Rowland Buckstone; Bink Bink, George Backus; Winterbottom, A. W. Gregory; Eleanor, Belle Archer; Jessie Deane, Lois Leslie; Lady Adeline Barker, Fannie Addison; Mag, Rita Hawkins; Miranda, Rose Harks; Lord George Cholmondeley, known as "Chumney," E. H. Sothern. 3. The Conqueror was produced at the Empire Theatre Jan. 4, 1882. The cast: Eric von Rodock, William Favasham; General von Brandenburg, R. T. Backus; Major von Wolfshagen, J. Harry Brimrose; Captain Theodore Korn, Joseph Whedock, Jr.; Lieutenant Otto Boren, Jameson Lee Finney; Lieutenant Rudolf Hohler, George Howard; Hugo, Guy Standing; Abbie Dauchert, W. H. Crampton; Jean Baudin, George Fullerton; Maria, William Sumner; Rosalie, John Armstrong; Cri-Cri, George Pierce; Chanticleer, William Workman; Yvonne de Grandpre, Viola Allen; Jeanne Marie Baudin, Blanche Walsh; Babie de Grandpre, Ida Conquest; Poulette, May Robson; Anita, Lillian Thurgate; Eddie, Clara Bloodgood; Celina, Adeline Mann; Veronique, Helen Comstock.

#### PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from March 14 to April 8, 1892.

*ARMED TO THE GUNPOWDER*. By Fred J. Beaman.

*BROKEN FETTERS*. By Fred W. Clack.

*COLUMBIA'S DIPLOMACY*. By Alice Washburn.

## THE USHER.



William Winter, who is not in the best of health, is about to take a long vacation. He is to leave to-day for Southern California, where he will remain until the opening of the next dramatic season.

Mr. Winter will not drop his pen entirely during his absence, as the habit of work is too strong for him to relinquish it entirely, even for a few months.

Speaking of the recent death of W. H. Frost, Mr. Winter said to me the other day: "It deprives the *Tribune* of a faithful and useful worker, and deprives me of a conscientious and discreet assistant. I attended Mr. Frost's funeral, and I thought of the time three months ago when it seemed very probable that he would attend mine, when we spoke jokingly of serious things as he sat at my bedside, for I had two or three days of dangerous illness. He was an amiable and gentle man, and his untimely death was a sudden and shocking bereavement."

The redoubtable Mr. Ayres has been heard from again on the subject of Edwin Booth's reading and other matters that have crept into the discussion of that subject. He writes:

Oh, no, no, no! I have not said, or even intimated, that "a poet who reads his own poems well might not be able to read the poems of others well." Assuredly he might—such a thing certainly is possible. What I did say, and still say, is this: "Mr. Winter's reading of his own verses does not enable one to judge with any certainty how he would acquit himself in reading the verses of another." The reading well of what is one's own certainly does not prove that one would read well what is another's. The one might be done with scant knowledge of the reader's art; not so the other. The orator often reads his own oration well, though he would not read well the oration of another. True it certainly is that "many persons of taste, discrimination and knowledge"—persons of high general culture, in short—believe that the late Edwin Booth was masterful in all that pertains to the player's art; but how many of these would it take to weigh against such an opinion in stage matters as that of Mr. Joseph Jefferson? Opinions may be likened to the sound of musical instruments. A thousand instruments can be heard just as far as the loudest instrument of the thousand can be heard, and no farther. The opinion of a thousand persons is worth just as much, and no more, than the opinion of one of the thousand whose opinion is worth most.

In some respects Mr. Booth read well. His articulation, for example, was always clear; and then, thanks to his fine dramatic instinct, he seldom, if ever, mistook the spirit in which individual speeches should be spoken; but in emphasis-placing—wherein a reader's scholarship, or his lack of scholarship, more appears than in all else, Mr. Booth was often, very often, wildly at sea. It is well known that Mr. Forrest found no pleasure in witnessing Mr. Booth's performance. The great reason, I have no doubt, was because Mr. Booth was continually wrong with his emphatic words. A misplaced emphasis often gives to a sentence a meaning entirely different from the meaning intended. "It may well be called *Jove's tree*" means one thing, while "It may well be called *Jove's tree*" means quite another thing.

Distinctions these with marked differences, which are respectfully submitted.

ALFRED AYRES.

The report has been published in several daily papers that the late Henry C. De Mille once played the part of Christ in the Passion Play. Mrs. De Mille pronounces this statement an absolute untruth.

"The only foundation for the story," says Mrs. De Mille, "is that he was asked once if he would accept the part, and he promptly and positively refused. I have never before interfered with any of the petty fictions regarding what he did or did not do, but this time I think it only just to the dead that the unkind lie should be at once repudiated, and I shall be glad if you will publish this in the far-reaching *Minion*."

Last Thursday the *Herald* published a cable from London to the effect that Gilbert Parker on Wednesday sold the American rights of *The Right of Way* to Charles Frohman.

As a matter of fact the American rights to *The Right of Way* were sold to Mr. Frohman several months ago, but stale matters such as these keep the wires busy, and enable the *Herald* to boom Mr. Frohman and his affairs three or four times a week during his absence.

If, as is reported, the part of Charlie Steele is designed for William Faversham, it is not likely that the powerful features of Mr. Parker's fine creation will be adequately embodied on the stage.

A correspondent sends *The Minion* a copy

of the *Williston, N. D. Graphic*, which contains the following advertisement of the local playhouse:

## WILLISTON OPERA HOUSE

## COMING:

March 31—Royal Neighbors Invitation Easter Dance.

GENTS.—If you must chew tobacco please call for a spittoon.

A London correspondent cables this startling news: "Charles Frohman has made another hit in Dichterstein's farce, *All on Account of Eliza*." Can it be possible that Mr. Frohman, sighing for more worlds to conquer, has gone on the stage?

According to reliable report it is evident that Ben Hur has not met with approval at the hands of the London critics. The play is placed by them where it belongs, as a spectacular melodrama. The artistic and religious character claimed for it by its promoters and accepted by their press advocates in this country answered box-office purposes very well; but there still is a habit of passing unbiased judgment on dramatic efforts in London, where Ben Hur is estimated correctly.

This bit of characteristic writing appeared in a review of the acting in *A Modern Magdalen* published in the dramatic department of the *Sun* last Sunday:

The shabby old inebriate is such a fluff and bluff, such a fake and con, such a rotten old skat, that he interests you ethically besides amusing you.

Setting aside this remarkable assemblage of adjectives derived from dubious sources that this "analysis" presents, it will be seen that the writer asserts through his misuse of words precisely what he does not mean. It is to be presumed that a fluff who is a con and a rotten old skat possesses few points of ethical interest.

The gallery occupants of the Broad Street, the Chestnut Street, and the Chestnut Street Opera House in Philadelphia have been so unruly and annoying of late that the management have been obliged to issue notices to the patrons aloft to the effect that whistling, singing, stamping or unruly conduct of any kind will not be tolerated, and that when necessary order will be enforced and disorderly persons prosecuted. Rowdyism in the gallery is sometimes noted in the cheap price theatres, but it is singular that it should show itself in the leading theatres of the staid old City of Brotherly Love.

## LULU GLASER OWNS A LION.

Lulu Glaser went to the Forepaugh and Sells Circus at Madison Square Garden last Friday. The sight of the lion cubs recently born to the star lioness of the menagerie aroused her enthusiasm, and she said she wanted one. Manager Cole told her to take her pick, so Miss Glaser filed a title to the prettiest of the lot. Her wish having been gratified, Miss Glaser didn't know what to do with the cub. Mr. Cole agreed to keep it for her. This satisfied Miss Glaser and also Miss Glaser's press agent, who had a story for the papers that evening. Strangely enough, the cub was named "Dolly Varden," which is the title of the opera in which Miss Glaser is appearing at the Herald Square Theatre.

## MISS LOFTUS AND THE MANAGERS.

Cecilia Loftus appears to be in something of a dilemma in regard to her engagement to play Marguerite in Sir Henry Irving's revival of *Faust*, in London. In 1890 Miss Loftus wrote to the managers of the Alhambra, promising to make her next London appearance in that music hall. Now that she has abandoned the vaudeville stage, however, it is a question whether or not the Alhambra managers can hold her to the promise. It is said that they will endeavor to do so. Sir Henry Irving, on the other hand, declares that without question Miss Loftus will appear with him as planned.

## HEARING ON OATMAN BILL.

The Law and Legislation Committee of the Board of Aldermen gave another hearing last Friday on Alderman Oatman's ordinance prohibiting the sale of theatre tickets at higher than box-office prices. Representatives of several city theatres spoke in favor of the measure, and counsel for the ticket speculators' association opposed it. No new arguments were presented. The committee gave no indication as to what action it would take on the proposed ordinance.

## THE HEBREW ACTORS' UNION.

The Hebrew Actors' Union, which is an organization of great power in the theatrical life of the Ghetto, recently raised its initiation fee to \$125, which was thought to be prohibitory. It proved not to be, however, for last week two important nonunion players paid the increased fee and became members. The season has been very profitable in the three Jewish theatres, and it is thought that there will be abundant patronage for the new theatre that will be opened next season.

## WORK BEGUN ON THE HUDSON THEATRE.

The work of demolishing the properties at 136-144 West Forty-fifth Street, where the new Hudson Theatre is to be located, was commenced on Wednesday. Members of the Soldiers of Fortune and The Last Appeal companies, of which Henry B. Harris, who will lease the new playhouse, is manager, were assembled to see the first brick fall.

**TWO DECADES OF THE WHITE SLAVE.**  
The twentieth anniversary of the production of Bartley Campbell's famous melodrama, *The White Slave*, was celebrated by the present company that is touring in the play under Robert Campbell's management, at Seattle, Wash., April 2. The White Slave had its initial performance at the Fourteenth Street Theatre, April 2, 1882.

In three acts, one prologue—*TRINITY CHIMES*.

## SMALL BOYS PLAY PINAFORE.

An extraordinary production of Gilbert and Sullivan's *H. M. S. Pinafore* was made last week at the Boys' Club Building at Tenth Street and Avenue A. The company was composed entirely of small boys, and for three nights they played, without making an error, before audiences that averaged nearly a thousand.

The production was staged by Francis H. Tabor, the superintendent of the Boys' Club. Aside from his assistance the youngsters bore the entire work of presenting the opera themselves. They made the scenery and costumes and attended to the business side as well as the artistic side of the enterprise.

The Boys' Club is the oldest institution of its kind in the city. Since 1876 it has done a splendid work in interesting poor boys in literature, science and athletics. The production of *Pinafore* was the most important theatrical work ever done by the organization. It was so successful that other productions of a similar character will probably follow.

## EUCHE RE FOR CHARITY.

A eucere for the benefit of the emergency fund of the International Sunshine Society will be given at the Waldorf-Astoria on the evening of April 9. Mrs. E. B. Kellogg (Josephine Knight) is chairman of the Euchre Committee of the society. The proceeds will go to starting an emergency fund for the society, which, in spite of the fact that it has had no emergency fund in the past, has assisted several professional women, who suddenly found themselves in need. Provision is being made for 300 players. There will be fifty prizes, all donated, and souvenirs will be given to all guests. Tickets are \$1 each, and can be secured either at the Sunshine Society headquarters, 96 Fifth Avenue, or of Mrs. E. B. Kellogg, 317 West Twenty-eighth Street.

## ACTRESS A MINOR; CONTRACT INVALID.

Florence Worden, of *The Christian*, has won her suit for \$25 against Liebler and Company on the technicality that her contract with the firm was invalid, Miss Worden being a minor. The amount sued for was deducted by Liebler and Company from Miss Worden's salary when she voluntarily resigned from *The Christian*, to pay the railroad fare of her successor. A clause in the contract provided for such deduction. Miss Worden objected, however, and won her suit on the ground of her minority.

## EDWIN KNOWLES VERY ILL.

Edwin Knowles, the well-known theatrical manager, who was stricken with paralysis some months ago, lies in a critical condition at his residence, 808 Lafayette Avenue, Brooklyn. Mr. Knowles is unconscious much of the time and his respiration is most difficult. His strong heart action alone keeps him alive. His physicians say that he may pass away at any moment, while, on the other hand, it is barely possible that he will live a week or longer.

## A THEATREGOER FALLS FROM GALLERY.

A man who was finally identified as Daniel Murphy fell from the gallery of the Third Avenue Theatre at the close of the performance on Wednesday evening. He was seriously injured, but it is thought at this time that he will recover. He fell directly to the orchestra, shattering three chairs and almost striking a woman.

## ATLANTIC CITY THEATRE DESTROYED.

The fire that did nearly \$1,000,000 damage at Atlantic City, N. J., last week destroyed the Academy of Music in that city. Manager Joseph Fralinger immediately leased the Empire Theatre, where the attractions booked for the Academy will be played. An account of the fire at Young's Pier will be found in the vaudeville correspondence of *The Minion*.

## MANAGER MAY BE MAYOR.

Manager John D. Mishler, of the Academy of Music, Reading, Pa., is a strong candidate for Mayor of that place, although he is not seeking the nomination. The prevailing opinion of the Reading public seems to be that he would make an admirable Mayor, if elected to the office.

## SUITS AGAINST THEATRES.

Suits have been brought by Assistant Corporation Counsel Arthur F. Cosby against Weber and Fields, the Academy of Music, and the Broadway Theatre for violations of the law prohibiting standing in the aisles and passageways of theatres.

## AN INTERESTING QUESTION INVOLVED.

Dorothy Morton has begun suit against the Sire Brothers to recover \$800 damages for breach of contract. The singer claims that she was discharged because she refused to sing on Sunday.

## ENGAGEMENTS.

Joseph Wheelock, Sr., for the title-role in *The Village Postmaster* next season.

Stephen Wright, with E. H. Sothern next season.

Thomas N. Heffron, for the production of *Life*. Mr. and Mrs. P. B. French, for *Charles Mortimer's Summer tour*.

Drina de Wolfe, a sister-in-law of Elsie de Wolfe, by David Belasco.

Max L. Schrade is playing the leading juvenile role in *The Valley of the Genes*.

Daniel E. Hanlon, to play Launcelot Gobbo, Roderigo, and Francoise, in Henry Ludlam's productions of *The Merchant of Venice*, *Othello*, and *Richard III*.

Max Freeman, as stage-manager, and Henry Bergman, for *The Last Appeal*.

Charles Harbour, Bruce McRae, R. C. Bancroft, Nora Lamson, Gwendolyn Valentine, and Wilfred North, re-engaged for *Julia Marlowe's company* next season.

Geoffrey Stein, by Jacob Litt, for *The Suburban*.

The Rutledge Dramatic company closed its season at Webb City, Mo., March 23, R. F. Rutledge being called to the bedside of his father, who is critically ill at Minneapolis.

A Thoroughbred Tramp, at Hartford, Conn., April 26.

Foster Lardner, re-engaged by Daniel Prohman for next season to play Gringoire in *Notre Dame*.

## PERSONAL.



Photo by Burr McIntosh, New York.

**MACKINTOSH.**—Louise Mackintosh, pictured above, is one of the very few actresses who take up character work seriously. Miss Mackintosh has made an enviable reputation by years of conscientious endeavor. Last year, in Washington, when Miss Haswell dislocated her shoulder, Miss Mackintosh saved a matinee by playing the part of *Cigarette* at two hours' notice. She now wins new laurels by going on at short notice and playing *Lady Canning* in *Her Lord and Master* at the Manhattan Theatre, a part entirely different, thus illustrating an unusual versatility.

**MORDANT-HUMPHREY.**—Edwin Mordant and Ola Humphrey signed contracts with Theodore Kremer last week for a play, to be completed early in the fall, in which they will begin their first starring tour. This season they are meeting with success in *The Fatal Wedding*.

**HAWORTH.**—Joseph Haworth is to star next season in *Coriantha*, a play by Orson Bean, a Salt Lake City dramatist. His season will open in Salt Lake City Aug. 11.

**POTTER.**—Mrs. James Brown Potter made her first appearance in the role of Calypso, in *Ulysses*, at Her Majesty's Theatre, London, last Monday evening and will continue in the part indefinitely.

**JEFFERSON.**—Joseph Jefferson is suing one of his tenants, John G. Roberts, to recover damages for a number of trees which the latter is said to have destroyed on Mr. Jefferson's estate at Ridgewood.

**KYLE.**—Howard Kyle produced José Echegaray's tragedy, *El Gran Gaitero*, at Los Angeles, Cal., on April 4.

**RICARD.**—Amy Ricard was engaged last week by Frank McKee to play the leading comedy role, supporting Mary Manning, in the new Clyde Fitch play that is to be produced at the Garrick Theatre at the beginning of next season.

**ROSTAND.**—Edmond Rostand is said to be writing a *Joan of Arc* play for Sarah Bernhardt.

**HALL.**—Jessie Mae Hall has been engaged to play the soubrette role in support of Mason and Mason, in *Rudolph and Adolph*, for the rest of the season. Next year she will be featured in one of Broadhurst and Currie's principal attractions.

**BELLEW.**—Kyrle Bellew will tour here again next season, under the management of Liebler and Company, opening at the Boston Theatre Sept. 26.

**KERKER.**—Gustave Kerker will be musical director of *A Chinese Honeymoon* when it is produced by Sam S. Shubert at the Casino.

**STRIGHAM.**—G. R. Strigham, son of Sadie Strigham, arrived in New York on Saturday to remain during the Summer. He has been in Paris for several months, studying art, and has succeeded in placing his pictures in a number of important exhibitions in Europe and America.

**ADLER.**—Jacob Adler, the leading actor of the Jewish stage in America, is dangerously ill at his home in this city with nervous prostration.

**CLARKE.**—George Clarke, according to rumor, has become interested in a scheme to establish the Yiddish drama in Brooklyn. He has announced that he will build a theatre, to cost \$150,000, at the corner of Graham Avenue and Cook Street, which will be ready for opening at the beginning of next season. This theatre, it is said, will be devoted solely to productions of Yiddish plays.

THE DRAMATIC MIRROR will remove to its new offices, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

John Arthur France, 107 West 138th St., N.Y.C.

## CURRENT AMUSEMENTS.

Metropolis—Broadway.

Week ending April 22.

METROPOLIS (125th Ave. and 20th St.), Rose Melville as the Hostess.

OLYMPIC (69th St. and 10th St.), The Immortal Music.

HARLEM OPERA HOUSE (20th-21st West 125th St.), Julia Marlowe in When Knighthood Was in Flower.

HUNTING AND HARMONY (20th-21st West 125th St.), Vaudeville.

WANT-ED (42nd St., West of Eighth Ave.), New Building.

PROVOST (42nd St., or Lexington Ave.), Vaudeville, and Our Building House—Every afternoon and evening.

KROCHER'S STAR (19th St. and Lexington Ave.), The Old Days—Maxim's.

CIRCUS MUSIC HALL (Broadway and 60th St.), Circus.

MAJESTIC (88th Ave. and 58th St.), New Building.

PROVOST PALACE (58th St., bet. Lexington and Third Ave.), Vanderville, also A Gaudient Woman—Every afternoon and evening.

CARNEGIE HALL (Second Ave. and 57th St.), Recitals—Gounod, and Krebs, Sat. A.M., April 22.

COLONIAL (125th Broadway and 124-125 West 48th St.), New Building.

LONG ACRE SQUARE (Broadway and 48th St.), New Building.

NEW LYCEUM (125th West 48th St. and 125-127 West 48th St.), New Building.

WINTER GARDEN (Broadway, 48th and 49th Sts.), Vaudeville.

NEW YORK (Broadway and 48th St.), "Wed., Feb. 3—The Hall of Fame—10th Week—10 to 11 Times.

CRITICISM (Broadway and 48th St.), "Wed., Dec. 25—Mrs. Leslie Carter in Du Barry—10th Week—10 to 11 Times.

EDMUND (125-127 West 48th St. and 125 West 48th St.), New Building.

NEW AMSTERDAM (124 West 48th and 127-129 West 48th St.), New Building.

VICTORIA (Broadway and 48th St.), "Mon., March 1—French Opera Company—24 Week—La Belle Helene, La Jolie Parfumeuse, Boccaccio, and La Mouscade.

REFUGIUM (42nd-52nd West 48th St.), "Mon., Feb. 3—French Opera Company—10th Week—Du Barry—10 to 11 Times.

AMPHITHEA (88th Ave., 48th to 51st Sts.), 24 Sessions of Henry Greenwall Stock—The Sporting Divas.

MURRAY HILL (Lexington Ave. and 41st St.), 4th Session of Henry V. Donnelly Stock—Flat Divas.

BROADWAY (Broadway and 41st St.), "Mon., Nov. 4—The Sleeping Beauty and the Beast—24 Week—10 to 11 Times.

MENDLESHEIM HALL (115 West 48th St.), Knobell Quartette, Tues. Eve., April 5.

EMPIRE (Broadway and 40th St.), "Mon., March 3—The Twin Sisters—6th Week—11 to 12 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 50th Sts.), Fawcett night of Grand Opera—Mon. Eve., April 21.

GAMING (Broadway and 39th St.), Vanderville—The Lafayette Show.

KNICKERBOCKER (Broadway and 28th St.), "Mon., Jan. 6—Frances Wilson in The Turn-of-the-Year—Week—24 to 100 Times.

HERALD SQUARE (Broadway and 28th St.), "Mon., Jan. 27—Lulu Glaser in Dolly Varden—11th Week—11 to 12 Times.

GARDEN (50th St., east of Sixth Ave.), "Mon., March 27—Guy Pearce—4th Week—25 to 25 Times.

DRURY LANE (225-227 West 22nd St. and 211-223 West 22nd St.), New Building.

BAVOY (112 West 22nd St.), "Mon., March 17—Robert Wilson in Soldiers of Fortune—4th Week—25 to 25 Times.

MANHATTAN (125-127 Broadway), "Mon., Feb. 24—John Sheldon and Herbert Kaliay in Her Lord and Master—24 Week—25 to 25 Times.

THIRD AVENUE (125th Ave. and 51st St.), Mon's Money.

BLIGH (125th Broadway), "Sat. Eve., March 25—Ariadne Asguire in A Modern Magician—25 Week—25 to 25 Times.

WALLACE (Broadway and 20th St.), "Mon., Dec. 28—Kyoto Bellows as A Gentleman of France—10th Week—114 to 121 Times.

DALY'S (Broadway and 20th St.), "Mon., April 7—Production—Sun. Top—45 plus 100 plus 1st Week—1 to 2 Times.

WEISS AND FIELD (Broadway and 20th St.), "Mon., Sept. 5—Holly Tally—24 Week—24 to 251 Times—"The Cat and the Judge—12th Week—100 to 111 Times—"These, March 23—Du Barry travesty—5th Week—25 to 25 Times.

COMIQUE (Broadway and 20th St.), Closed Sat. Eve., Dec. 22, 1898.

PROVOST'S FIFTH AVENUE (Broadway and 20th St.), Gaudient Vanderville—Also The British Comedy.

GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., April 5.

MADISON SQUARE GARDEN (Madison and Fourth Ave., 27th and 28th Sts.), "Wed. Eve., April 5—Fayrough and Sally Circus—24 Week—25 to 100 Performances.

MINNETTE (125-126 Eighth Ave.), Burned Down Tues. night, Dec. 21.

MADISON SQUARE (27th St., or Broadway), "Mon., Feb. 10—William Collier engagement—6th Week—"There, March 28—The Diplomat—6th Week—21 to 25 Times.

LYCEUM (27th Ave., bet. 24th and 25th Sts.), Permanently closed Sat. Eve., March 22.

EDEN BUDGET (28th St., or Sixth Ave.), Figures in Wax—Circus and Vanderville.

PROVOST'S (28th St., bet. Sixth and Seventh Ave.), Vanderville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 28th St.), Picnic.

IRVING PLACE (Southwest cor. 18th St.), German Drama, Comedy, and Farce.

FOURTH STREET (14th St., or Sixth Ave.), "Mon., Feb. 17—Joseph Hart and Carrie De Mar in Fayrough—6th Week—25 to 25 Times.

KNYTHE (14th St., or Broadway), 421st Week of Gaudient Vanderville—22.50 to 11.50 p.m.

ACADEMY (Irving Place and 14th St.), "Mon., Feb. 2—Maudie Bates in Under Two Flags—10th Week—25 to 25 Times.

TONY PASTORE'S (145-147 West 14th St.), Continuous Vanderville—12.50 to 11.50 p.m.

DEWEY (125-127 West 14th St.), The Bon Ton Revue.

NEW GERMANIA (220-222 East 14th St. and 221-227 East 15th St.), New building.

GERMANIA (247 East 15th St.), "Mon., March 10—New York in Wart and Bild—5th Week—25 to 25 Times.

LONDON (225-227 Broadway), The Victoria Burlesque.

PEOPLES' (228-230 Broadway), The Hebrew Drama.

MINER'S (228-230 Broadway), The Olympia.

THALIA (228-230 Broadway), The Hebrew Drama.

WINDSOR (228-230 Broadway), The Hebrew Drama.

\*Indicates Date of Box Office.

## AT THE THEATRES.

Victoria—La Jolie Parfumeuse.

The Hebrew Opera company, fresh from a long season of success in New Orleans, made its first appearance in New York last Monday at the Victoria Theatre in Offenbach's "La Jolie Parfumeuse." The local theatricaling

public has long been unfamiliar with French opera comique sung in the original tongue. The debut of the company was therefore an occasion of novelty; and novelty above all things is tempting to the typical New Yorker. The audience was large, expectant and apparently filled with a desire to make the strangers welcome. The applause was generous and, to a degree, well earned.

The organization quickly showed itself to be possessed of qualities that, while in no way remarkable, should be much appreciated by local playgoers. There was in the performance a delightful sparkle and effervescence, a certain vitality that is rare enough to be genuinely welcome when it appears. The principals and choristers sang as if they enjoyed singing—and this spirit of enjoyment was infectious. On the other hand, none of the singers was above the ordinary, the stage-management was careless, and the scenery and costumes were rather below the standard established in recent years in the better theatres here.

La Jolie Parfumeuse, which has long been absent from the local stage, is an operetta well calculated to display the best qualities of the company. The singers presented the spirit and flavor of the old Offenbach work, though they failed to reveal the true beauties of the music. La Jolie Parfumeuse, which is, in truth, dangerously near the impossibly vulgar in its story, requires vivacious acting to make it palatable, and this the company gave to the performance in full measure.

Rachel Laya, who sang the role of Rose Michon, was the most conspicuous and in some respects the most admirable artist that the presentation introduced. Her voice is of good quality, and has been well trained. Her acting is full of energy and enthusiasm, though not as refined as might be wished. M. Doucet, the comedian of the company, played La Cocardiere withunction, and Mme. Bourquier was a very acceptable Bavolet. M. Bourquier, the Polon, made a hit in his principal song, and the others of the cast were competent. The small chorus sang with sufficient vim to make up for its deficiency in numbers. The ballet was attractive, and the orchestra, under the direction of M. Moreau, gave a good account of itself.

On Thursday evening the company presented Adriana's operetta, Miss Helyett, with far greater success than they won upon the opening night of the engagement. Mme. Delaine, who made her first appearance in America, sang the title-role with a brilliancy that quite captured the admiration of the audience. She made, indeed, a very decided hit. Mme. Delaine also made her American debut, and was received with favor.

On Saturday evening La Belle Helene was admirably sung, with Rachel Laya in the principal role.

This week's repertoire is as follows: Last night, to-night and at the Wednesday matinee, La Belle Helene; Wednesday evening, La Jolie Parfumeuse; Thursday and Friday evenings and Saturday matines, Boccaccio; Saturday night, La Mascotte. The engagement has so far been successful.

## Irving Place—The Robbers.

Tragedy in five acts by Friedrich von Schiller. Produced April 3.

Maximilian, Count von Moor . . . . .	Frans Kleeschner
Karl Moor . . . . .	Alexander Bottman
Frederick . . . . .	William Bonn
Amelia von Eichendorff . . . . .	Grace C. Segerlin
Spiegelberg . . . . .	George C. Segerlin
Wolkenstein . . . . .	Heinrich Hastedt
Grimm . . . . .	Heinrich Gostoff
Reuter . . . . .	Martin Sartorius
Reuter . . . . .	Mathilde Clossius
Reuter . . . . .	Wladimir Schenck
Reuter . . . . .	Eugen Hohenbauer
Reuter . . . . .	Carl Friederich
A. Ritter . . . . .	Willi Frey
Hermann . . . . .	Otto Oberholz
David . . . . .	Jameson Johnson
A. Priest . . . . .	Max Hause

The first of the foreign stars to visit the Irving Place Theatre this season is Ferdinand Bonn, of the Royal Theatre in Berlin. At the comparatively early age of forty-one he stands among the leading members of his profession in Germany—no slight honor in a country where there are men of the caliber of Adolf von Sonnenfels, who is shortly to renew his acquaintance with New York audiences. Herr Bonn has an enviable reputation for versatility in his native country, but it is obviously impossible to form an opinion on this subject after only a single hearing.

Herr Bonn's initial bow to an American audience was made last Thursday night in Schiller's five-act tragedy, *The Robbers*. Of this youthful product of the great poet's pen there is but little to say at this late day. It impresses one as being thoroughly artificial. None of the characters enlisted in its development possesses the breath of life, which our own master dramatist, Shakespeare, knew so well how to instill into the creations of his imagination. They are merely puppets, acting not of their own volition, but controlled by the strings in the hands of their maker. The play is chiefly interesting as showing the influence of the storm and stress movement upon the boy of twenty, highly sensitive to the influences with which the literary atmosphere of Germany was charged at that period.

Herr Bonn assumed the role of Frans Moor, whose undiluted villainy is unique in the annals of the stage. His performance on the whole was admirable. Fault might be found with his excessive vehemence at strenuous moments, but a careful consideration of the spirit which pervades the play leads one to the conclusion that this violence is demanded by the very nature of the play itself. In the quieter situations his acting rose to greatness. His methods are naturalistic, with only an occasional trace of exaggeration, and it is when he is most natural that he is most successful. His performance was awful in its intense realism.

When, for instance, fear enters into his mind and displaces every other feeling, he portrays the horror-stricken wretch with such truth as to make one's flesh creep. The final scene of the unhappy Frans's life, in which, driven to madness by his haunting fears, he becomes his own murderer, was a wonderful piece of work. Grotesque it was, but its grotesqueness thrilled at the same time that it fascinated the onlooker. Herr Bonn has an excellent stage presence and his voice is wonderfully flexible and of a most pleasing quality. His enunciation is clear. Whether he speaks in a whisper or at the top of his voice he can readily be understood, even in the remotest corners of the house. It is a curious fact about his acting that the transition from the quieter to the more passionate feelings is not gradual, but on the instant. He does not work up to climax, but jumps at them.

The company did not acquit itself as well as usual. The play is absolutely devoid of humor, and the attempts of Gustave von Seydelitz, as Spiegelberg, and Max Hanauer, as the priest, to instill humor into their parts resulted lamentably. Frans Kleeschner played the part of Maximilian without much inspiration. Otto Oberholz was satisfactory as Hermann.

Alexander Bottman's Karl deserves a word of praise. His part was a difficult one, and he wrestled with it with considerable success. Agnes Blinger as Amelia von Eichendorff was acceptable.

On Saturday evening Herr Bonn appeared in three short plays, entitled *The Violin Makers* of Cremona, *The President*, and *The Lieutenant in Reserve*. In the first play the star exhibited his skill as a violinist, and in all three he distinguished himself as an actor. This triple bill will be repeated to-night (Tuesday), and to-morrow night Herr Bonn will present the drama by Dumas entitled *Kean*. Next Monday night Adolph Ritter von Sonnenfels will appear in *Nathan der Weise*, and on Tuesday night Helene Odilon will reappear in *Die Zwillingsschwester*.

## Garden—Life.

Anson Pond's new four-act melodrama, *Life*, produced at the Garden Theatre on March 21, closed on April 5, after one week that aptly illustrated the familiar observation to the effect that in the midst of life we are in death. The story and cast were printed in last week's *Mission*, and the former assuredly does not deserve repetition or further thought beyond, perhaps, the mere comment that the present season has brought forth nothing worse and probably nothing so bad.

At best the play was but an incoherent jumble of rather conventional ideas, put together with infinite crudity and displaying no sense of dramatic worth, many of the episodes presumably meant to be strong, simply moving the audience to ribald mirth. Constructed somewhat upon the lines of the heavier English melodramas—more especially of the Frank Harvey school—this amazing work missed utterly the notes of sincerity and intensity that make such things possible, and it was most amusing whenever it had been intended to have it most serious.

Some of the actors did well even against overpowering odds, the cleverest performance being that of George Lawrence who drew one of the best, trusty, and most unexaggerated portraits of a typical East Side girl that has been seen. Tough, of course, very tough, she showed the real true-as-steel nature underneath the slush of the slums, and she made an unqualified hit. Tom Doyle, too, offered a faithful New York study in a sketch of a real Tammany politician with a husky voice and a police "pull," a type generally absurdly overdrawn on the stage, but shown by Mr. Doyle in all its pristine truth. George Boniface played aimlessly in a pointless part, Annie Irish won laughs usually when she was supposed to be serious, and this through no fault of hers, but because of her hopeless task; Minnie Dupree almost precisely reproduced her work in *Woman and Wine*, but the part was not present on this occasion; Charles Cherry was excellent in a juvenile role, Sidney Booth did his best with a dreadful errant youth assignment, Will H. Bray was utterly out of it as a local "hard man," and Maude Granger, Emma Brennan, Inc., Kate Lester, and Edith Blair all did much with next to nothing. The others ranged from fair to fearful, but the parts were always worse than they.

Life was short-lived, indeed. Its experience only reminded one, however, of Arturo Ward's thoughtful remark that it would have been money in his pocket had he never been born.

## Murray Hill—Pink Domino.

The Henry V. Donnelly Stock company at the Murray Hill Theatre present this week A. Hennequin's long popular comedy, *Pink Dominoes*. As is usual with this excellent company, the revival is in every respect worthy, the play being acted with a vim and earnestness that ordinarily characterize the production of a new play. The audience last evening was large and appreciative.

Mr. Donnelly himself appeared in the role of Jostin Tuba. He displayed in his impersonation the fine, genial humor that is his best quality, and, besides, he brought to his impersonation a certain sympathy that is unusual in stock company productions. He gave as careful a portrayal as if he had played the part through the whole season. His work was genuinely good, and it was thoroughly appreciated by the audience.

The company was in every respect worthy of the actor-manager at its best. William Bramwell was an admirable Charles Chaythorne, N. Sheldon Lewis a well nigh perfect Sir Percy, and George Henry Trader a most delightful Harry. Robert McWade, Jr., played Briket

## ACTION CHURCH ALLIANCE NEWS.

National Headquarters, 125 West 47th Street.  
The thirty-third meeting of the National Council was held last Friday afternoon at the Headquarters. The members present were the Rev. Messrs. Thomas H. Hill, F. J. Clay Moran, Rabbi Silberman, and Walter E. Bentley, Messrs. John A. Holden and Chandler Smith and Mrs. W. G. Jones, George D. MacIntyre, Harriet A. Keyes, Giles R. Warren, Kate Charlton, and Mrs. Donald McLellan. The Chaplains' Committee presented seventeen names of clergymen of various denominations to be appointed chaplains, and they were duly elected. The Membership Committee presented the names of twenty-nine new members, and the report was accepted. The Law Committee was given authority to secure from the head Chaplain in each State a copy of the local State law against Sunday performances, in order to frame a bill that can be presented to Congress for national adoption. The General Secretary was instructed to co-operate with the Law Committee in their endeavors. George D. MacIntyre was appointed to preside at the second monthly meeting for members, to be held at the Headquarters on Friday evening, April 11. The House Committee, as nominated at the Conference, presented its report, and it was adopted. The concert arranged by Madame Von Klemmer was referred to the Ways and Means Committee, and after the regular reports of the Secretary and Treasurer were adopted the Council adjourned.

Tea will be served by the House Committee at the Headquarters every Thursday afternoon from 3 to 6 P.M., and members are cordially invited.

The second regular monthly Conference will be held on Friday evening at the Headquarters at 8 P.M. Reports of out-of-town members will be read, and new business of the Alliance discussed. This meeting is for members only.

The Alliance begs to command the action of Stage-Manager Gleason, of Shen's Stock company, Toronto, for reducing the Sunday work of its members to the lowest possible minimum, and trusts other stage-managers, wherever possible, may follow his example.

Frederick Ward, Honorary Vice-President, recently addressed the congregation of St. Paul's Episcopal Church, Duluth, Minn., and the large audience was greatly impressed with the new relations established by the Alliance between actors and clergymen throughout the country, and the obligations of the public with regard to the advancement of dramatic interests.

The fair of the Boston Chapter, at the Hotel Vendome, in that city, opened last Wednesday, and was continued for three days. The Rev. D. Shinn, President of the Boston Chapter, opened the fair with a short address, after which he introduced Bishop Lawrence and Mrs. Flake, the speakers of the occasion. Bishop Lawrence gave a résumé of the work of the Alliance. Mrs. Flake said in part:

This is a good day for the stage and for the church. It marks a stop on the way to further friendly. The players have long known the church, but perhaps the church has not yet quite understood the players.

We actors live in an odd world of curious contradictions. My mother was a dancer, later an actress. Her parents were strict Church of England people. On Sunday it was often my mother's duty to go to the theatre, put on her ballet skirt and dance for the pleasure of the people. But at home on Sunday she would never have been allowed to lift her voice in song or to touch the piano, or even to exhibit any undue spirit of merriment. That would have been inexcusable.

At night, a young girl, she would make her way alone from the theatre—often through the storm—always exposed to dangers of all sorts. But never was she allowed to attend the theatre as a spectator in company with a young man! That would have been shocking.

I have known no other life than the theatre life since boyhood, and all my memories of the theatre are beautiful memories. I have read strange things about the theatres and its people in French novels. I have never seen any of those things.

Here in our own country we hold in beloved memory the names of the women of the stage of yesterday—among others Charlotte Cushman, Minnie Mitchell, later, Mary Anderson, and that matchless sprite of innocent joyousness, Lotta Crabtree. We remember these women not only as women of genius, but as women whose lives were inspirations to those about them. These women stood in the glare of light. There are countless others who work humbly in the shadow.

The church should be glad and proud to know them better, as they will be glad to know the church.

After her address Mrs. Flake was tendered an informal reception.

The fair closed, with quite a bit of excitement, on Friday. The chief interest at the last was the voting contest for popularity. Clara Lane maintained the lead for the most popular actress, and secured the prize, a brooch given by Sir Henry Irving and Ellen Terry. The chasing dish given by May Irwin was won by William Courtney.

## A NEW GERMAN THEATRE.

The Germania Theatre, long important in the theatrical life of New York under various names and in the hands of various managers, is to be sacrificed to the new rapid transit tunnel. It will be torn down within the year. The property is owned by the Sailors' Sung Harbor, and is leased by John Wanamaker.

For the past nine years the theatre has been managed by Adolph Philipp, who, with his company of German players, has made many successes there. He will celebrate the end of his long tenancy next Saturday night by presenting *Arme Madchen*, the play in which he opened the house as a German theatre in 1888. Mr. Philipp has sub-leased the playhouse for the rest of the season to an opera company.

Next season Mr. Philipp will make a tour of the principal American cities in several of his successful plays, and during his absence a new theatre will be built for him at Nos. 220, 222, and 224 East Fourteenth Street. On this site a building of five stories, with a roof-garden, will be erected. It will contain a restaurant and offices besides the theatre proper, which will have a seating capacity of eighteen hundred. The estimated cost will be \$150,000, and it is expected that the place will be ready for occupancy in May, 1903. There Mr. Philipp will present the same class of plays that have been successful for nearly a decade at the Germania.

THE DRAMATIC MUSEUM will remove to its new offices, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 12.

## THEATRE PRIZE PLAY COMPETITION.

The story of the selection of the play in the prize competition instituted by Percy Haswell in the interests of her stock company now playing in Baltimore continues to excite interest. An interview with Alice Ives in last week's *Mirror* has attracted the attention of Robert L. Carter, of the Baltimore Herald, who was one of the judges in the competition. Mr. Carter states that Miss Ives' version of the matter is a mistaken one, and that her assertion that the original decision of the committee was reversed because another judge, Mr. McCann, of the Baltimore News, prematurely published the name of the prize-winner, is unfounded.

Mr. Carter writes of the matter as follows:

BALTIMORE, April 3, 1902.

To the Editor of *The Dramatic Mirror*:

Sir.—I was induced by Mr. Fawcett to serve as judge in the selection of a play for Miss Percy Haswell in a public competition. By a vote of three to one the judges chose *The Worldlings*, by J. Almon Hitchcock. Previous to the meeting of the judges the *Evening News*, without a shadow of authority, announced Miss Ives as the winner of the competition.

In an interview with your paper Miss Ives accuses me of changing my vote out of newspaper pique. I hardly think it necessary to defend myself seriously against such an accusation, but I beg to call attention to the facts. Mr. Hitchcock's play received the votes of all the judges except that of the dramatic critic of the *News*, who was not present at the meeting and requested that his vote be cast by proxy.

I am sorry Miss Ives did not put as much thought into her play as she did in the advertising of its defeat. Yours very truly,

ROBERT L. CARTER.

Miss Ives sends the following letter on this subject:

To the Editor of *The Dramatic Mirror*:

Sir.—The statement in the *Telegraph* that I intend to bring suit against Miss Percy Haswell because I did not receive the prize for my play, *The Junior Partner*, which was first announced as having won, is untrue in every particular. I never once thought of such a thing, much less have I said it either in jest or earnest. I have never considered Miss Haswell in the least to blame in the matter, and have great respect for her both as a woman and an artist. Since many mistakes have been made in the papers I would be glad if you would set me right in your columns. I am not angry with any one concerned in the matter, neither do I wish to make any trouble.

The inclosed letter from one of the judges in the competition seems to throw considerable light on the affair. I do not know any of the committee personally. Sincerely yours,

ALICE R. IVES.

The letter Miss Ives refers to in the foregoing communication is from Mr. McCann, of the *News*. It reads as follows:

BALTIMORE, April 3, 1902.

Dear Miss Ives:

I notice that a number of articles of a sly-pant character have been appearing in the New York, Baltimore and other papers in regard to your play and the Haswell competition. I suppose you cannot do anything legally, but your claims cannot be made light of. There were but three judges in the committee, as Mr. Fawcett and his wife, Miss Haswell, both repeatedly said in published interviews in advance as well as privately that they would not take any part in the judgment beyond accepting our decision and putting on the play when it was chosen. At a dinner at the St. James Hotel, in this city, all agreed that The Junior Partner was, as Mr. Carter, the managing editor of the *World*, expressed it, the "only actable play" of the lot. Still we agreed to read three of them over again, and five minutes before I wrote my article in the Baltimore *News* giving the decision I called up Miss Mallory, of the *Advertiser*, and she reiterated that The Junior Partner was her choice. I then allowed my article to go and it appeared that afternoon.

As soon as Mr. Carter saw it he was very angry, and that night called up Chase's Theatre, reprobating the whole thing and asking a meeting of the committee at his office next day at 5 P.M. I did not attend. It was then arranged to change to The *Worldlings*.

There was no obligation to secrecy, and I naturally wanted my paper to have the first chance in a matter in which many people all over the country were concerned and thousands of persons, patrons of Chase's Theatre, in this city.

If much more is said about it I believe I shall write the whole story for *THE DRAMATIC MIRROR*, as it is a matter that concerns the profession at large.

The *Worldlings* will be done at Chase's next week after next, but there is really nothing in it, and Miss Haswell is not likely to use it afterward.

The only criticism I heard made regarding The Junior Partner was that the leading female part is not strong enough for a star. It seemed to me a particularly clever stock company play, the interest being so judiciously distributed among the characters. Yours truly,

WALTER E. McCANN,

Dramatic Editor *Baltimore News*.

## ACTORS' HOME BENEFIT.

The benefit performance at the Hollis Street Theatre, Boston, in aid of the Actors' Fund Home, which was held on the afternoon of April 3, was a great success artistically as well as monetarily. Every player who had volunteered appeared in the entertainment. The total receipts—which were clear gain, since the theatre and all services were donated—amounted to \$2,501. Among those who took part in the performance were Mrs. Fiske and members of her company in *A Bit of Old Chelsea*, E. H. Sothern and Ethel Barrymore in *Drifted Apart*, Chauncey Olcott, Walter Hawkins, George W. Wilson, Clara Blandick, Edward E. Rice, J. D. Eltinge, Frank Bush, the Dillon Brothers, Reno and Ricard, and members of the Quincy Adams Sawyer company. John Drew, being unable to take part, contributed \$100. The performance was under the direction of Charles J. Rich, who received many compliments for his excellent work.

## SAVED HERSELF BY JUMPING.

Valerie Bergere, now playing Cigarette in *Under Two Flags*, had a narrow escape from serious injury last Tuesday afternoon while playing at the Columbia Theatre, Brooklyn. The run up which Cigarette rides on horseback gave way suddenly. The horse fell a distance of twenty-five feet, but Miss Bergere saved herself by jumping. She was not hurt in the least, and proceeded with the performance.

## SAID TO THE MIRROR.

EDWARD FORD: "I have been playing the juvenile part in *Sweet Clover* with Adelaide Thurston throughout the season. Bert Gagnon was not engaged for this part, but has replaced William Foster in the lead."

PARACORR R. LOVELAND: "Ever since our Sheridan Keene, Detective, card appeared in *The Mirror* we have received from ten to twenty letters a day from managers in every State and Territory in the Union with offers of open time enough for three attractions."

A lesson with tears in *Trinity Church*. \*

## IRELAND AT THE LEAGUE.

Under the able direction of Alice E. Cram Literary Day was a great success yesterday at the Professional Woman's League. The programme was Irish in almost every particular. Arnaugh O'Danahue, of the Notre Dame company, made a hit with his Irish songs. He was recalled again and again. Mary T. Stone read a carefully prepared paper on Robert Emmett. "The Four Captains" was a clever recitation by Fred Thorne. His Irish dialect is very fine. For an encore he gave a bit from *Kipling* very cleverly. Mrs. Gerard Banchar's paper, "Irish Peasant," was a résumé of the Irish situation, home rule, an Irish parliament, etc. Mrs. Edwin Arden sang two of Moore's songs in a plaintive, sympathetic voice of pure quality. Mrs. John Glendinning explained the meaning of Irish "bulls" very graphically by telling a number of witty Irish bulls which put the audience in an uproar. "The Legend and Music of Ireland" was a scholarly paper, read by Alice E. Cram, giving the historical source and foundation of many poems and ballads, with descriptive harp selections by Charles Schultz. The last of the series of card parties will be given this afternoon (Tuesday) at the League Rooms. The *Citizen's Heart*, a play 'y Maude Banks, will be given at Wallack's Theatre on April 17 for the benefit of the League.

DOROTHY SHERROD.



Sylvia Portrait.

Above is a photograph of Dorothy Sherrod, as Sylvia, in *A Bachelor's Romance*, under the management of Fred G. Berger, during the season of 1900-1901. The part was originated in New York by Annie Russell, but Dorothy Sherrod played it in all the large cities, receiving unqualified praise for her work. George G. Glazebrook of the *Advertiser*—"Free Press," says of her: "The character in the story that she has the larger interest with David Holman, the bachelor but womanly Sylvia Somers, who creeps into all our hearts as she creeps into her rusty guardian's heart. Dorothy Sherrod plays with delicate apprehension of the more subtle phases of the character and gives to her embodiment rare girlish charm and captivating naivete. Miss Sherrod has a face that lights up well than a match that happily suggests anything rather than the experienced and tricky stages." The St. Paul "Dramatic" says: "Dorothy Sherrod, as Sylvia Somers, David Holman's bidding wench, full of sweet simplicity and artless candor, is a distinct success. She surrounds the character with all the winsomeness and innocence of an angel ingénue. The freshness of girlishhood and the dawning love of budding womanhood are phases Miss Sherrod handles with extreme delicacy and ability."\*\*\*

## FOR A CHAIR OF DRAMATIC ART.

By the will of Mrs. Ida A. King, who died in St. Louis recently, Washington University in that city is endowed with \$30,000 for establishing and maintaining a professorship of dramatic art, to give practical instruction in the art of acting. Mrs. King's bequest is the first instance in which a chair of dramatic art has been endowed in an American university. The endowment constitutes the bulk of Mrs. King's fortune, made up of real estate holdings in St. Louis and its vicinity. Mrs. King had never been an actress, but had always a deep interest in stage affairs. The will directs that the interest of the endowment fund shall be used to pay the salary of an instructor and the tuition of five students, male or female, to be selected by the faculty.

## VIOLA ALLEN IN THE HUNCHBACK.

Viola Allen will revive *The Hunchback* at the Grand Opera House, Chicago, in May, and at the close of her Chicago engagement will make a special Spring tour in the famous play. The cast engaged by Liebler and Company to support Miss Allen as Julia is: Master Walter, Eben Plympton; Cousin Modius, Jameson Lee Finney; Sir Thomas Clifford, W. H. Pardee; Lord Timel, J. H. Benrimo; Fathom, C. Leslie Allen; Wilford, Walter Hitchcock; Master Hartwell, Harry Hanlon; Thomas, Arthur T. Hoyt; Markham, Frank Bixby; Gaylove, Mr. Angus; Simpson, Mr. Hopkins; Landlord, Mr. Mafflin; Waiter, Harry Ford; Williams, J. P. Jordan; Helen, Adelaide Prince; Dorothy, Maude Warriow.

## PUDD'HEAD WILSON IN LONDON?

It is announced that *Pudd'nhead Wilson* will be produced at the Imperial Theatre, London, this Spring, by an American company including John B. Mason, Arnold Daly, Jane Dakin, and Ada Dwyer.

## GOSSIP.

The Shubert Brothers and Charles Evans, who have leased the old *Theatre Comique*, have decided not to open the house until next season, although the alterations will be completed by May 15.

A Hoosier Cinderella is the title of the new play in which Rose Melville will star when Sir Hopkins is discarded.

Frank McKee took title last week to a lot on the north side of Forty-second Street, two hundred feet west of Sixth Avenue, the deed showing a consideration of \$37,500 over a mortgage of \$25,000. It is rumored that the lot will be used eventually as a part of a site for a new theatre.

A syndicate has been formed in London to establish the Jewish drama in that city on the lines that now exist in New York. The *Manor Theatre*, at Hackney, has been secured, and is now being redecorated and refitted. A company will be formed and the best Jewish plays obtainable will be presented there.

Edward Rosebaum, manager of the Casino, will be tendered a benefit on April 27 by several of the managers and stars whose companies have recently appeared in that theatre. Among those interested in the testimonial are the *Sire* Brothers, Fisher and Ryely, and Florence Ziegfeld, Jr.

Charles H. Prince, of the New York Theatre, is considering a proposition to be featured in the musical comedy *The New Man*.

The annual meeting of the Actors' Fund will be held at the Madison Square Theatre on Tuesday, May 13, when the executive officers as well as eight trustees will be elected.

Lulu Glaser will not appear in a new opera next season. She will continue to star under F. C. Whiting's management in her present success, *Dolly Varden*.

Earle Brown is in town, having closed with the Pike Stock company, Cincinnati.

William Collier in *The Diplomat* is said to have played at the Madison Square last week in the largest week's business he ever had in this city.

Spencer and Aborn will produce next season a new farce-comedy by H. Grattan Donnelly.

Harry Corson Clarke has sold his Long Island property at an advance of \$4,200 over the purchase price.

Elizabeth Tyree and her sister will sail for Europe by the *Majestic* on Wednesday. They are to spend a few days in London and Paris, and then visit the Riviera. Miss Tyree will return to New York early in June.

Henry R. Harris completed last week the organization of his company which is to present *The Last Appeal* at Wallack's Theatre on April 14. Among the principal players engaged are Robert Donrot, D. H. Martine, Henry Bergman, Stephen Wright, Harold Russell, Richard Sterling, Marcus Moriarty, R. C. Turner, William Wray, Katherine Grey, Cora Tanner, Ross Rand, Nancy Page and Clara Louise Glendinning.

Elsie Leslie, who is at present a patient at the Waldeck Sanitarium, San Francisco, is well on the road to recovery and it is hoped that she will be able to leave the hospital within a fortnight.

Charles Wyndham will soon produce in London a play by Douglas Morgan, entitled *The Diplomat*. The play has nothing in common with Martha Morton's comedy of the same name now being played here by William Collier.

Eugene Sanper is directing the production of *The Rivals*, by Barnard College girls, to occur April 25, 26. He also is preparing and rehearsing a mineral entertainment to be given by members of the Doyfoot Athletic Club, of Jersey City, April 23, 24.

Robin Hood is to be revived at the Academy of Music next season with a number of notable singers in the principal roles.



## THEATRES AND MUSIC HALLS.

## Kirk's Union Square.

The Almondine Bell Ringers, with their chimes of one hundred and sixty-two bells, from the London Hippodrome, are featured. May McDaniel and Fred Edwards present All in the Family. Joe Lewis and Walter Hawley are out in Caught with the Goods. Monroe, Mack and Lawrence show How to Get Rid of a Mother-in-Law. Clarence Vance sings dainty ditties, and others are Mignonne's Kitchen, Annie Purvis Guri, Tropic, Cocktail and Hush-Hush, Weston and Raymond, the Gagnours, and the biograph.

## Tony Pastor's.

The week's bill shows Gardiner and Vincent, Mr. and Mrs. Tony Farrel, Dixon, Bowers and Dixon, the Princess Chinquilla, Newell and Deafuse, James Richmond Gleeson, C. W. Littlefield, Monroe, Francois and company, Hume, Ross and Lewis, the Brothers Abaco, Hansen, Bechtie and Monroe, Kennedy and Wilson, William Marrow, Clinton Burgess, and the vitagraph.

## Proctor's Fifth Avenue.

Members of the Proctor Stock company are seen in The British Burglary and Sins and Sorrows, while in the vaudeville are the Beaux and Belle Octette, the Farres Brothers, Willis P. Sweeting, the World's Trio, Morris and Malone, McNamee, Sallie Randall, and the kahntechoscope.

## Proctor's Twenty-third Street.

An unusually strong bill offers the Martinsill Troupe, Mlle. Taglioni, Tom Neva and company, James J. Morton, Armour and Bagley, Miller and Norine, Carson and Willard, the De Mutha, Bancroft, Joe Collins, and the kahntechoscope.

## Proctor's Fifty-eighth Street.

A section of the Proctor Stock company revive Hoyt's A Contented Woman, with Mabel McNamee in the title-role. Vaudeville is supplied by George Bruns, Blanca Lyons, and the kahntechoscope.

## Proctor's 125th Street.

Our Boarding House is presented by a contingent of the Proctor Stock company, along with The Shift within Love's Cloud. Vaudeville interests are cared for by George Thatcher, Wright and Dooley, and the kahntechoscope.

## New York.

The Hall of Fame, with its ballets and travesties, continues as the attraction. Marie Dressler has introduced several new features, and Maud McAvoy, Harrison and Doane, with Mabelle Gilman, Jessie Sadler, and Ada Lewis are making hits nightily.

## New York Winter Garden.

The new policy of charging 50 cents for the best seats, with first-class vaudeville performance, has met with success. This week the programmes include George Fuller Geddes, Johnson, Davenport and Leslie, Marwig's ballet, Monroe and Monroe, Bob Cole, Marion Winchester, Eddie Leslie, Ford and Arnold, Nevin and Collins, Ulah Lee, and Walter Brown.

## Weber and Fields.

The bill remains unchanged, showing the managerial comedians and their host of novelties, galaxy of girls and frolics of fun in the burlesques Holly Toly, Du Hurry, and The Cuck and the Judge. No successor to the present programme has been announced as yet, and there now seems every chance that it will run through the season.

## Casino.

Lafayette and his company are here for three weeks. The bill shows Lafayette, Herbert's dogs, Ed F. Raymond, Howard and Bland, Sharp and Platt, Beata Windid, Barry, Berry, and Balvora, and Lafayette's latest illusion, The Lion's Bride.

## Burly and Scammon's.

The Three Diamonds are headlined. Others are Cushman, Helmore and Curtis, Stanton and Monroe, Sabel, the Galloway Trio, Little Pick, Marguerite Ashton, Radford and Winchester, and the vitagraph.

## THE BURLESQUE HOUSES.

Doway.—The Bon Ton Burlesques, with Terry McNamee as a special added attraction, provide the week's bill.

MINE'S BOWERY.—Al. Reeves' company furnish the menu for the current week.

LONDON.—The Rose Hill Folly company are entertaining the Londoners this week.

OLYMPIC.—The Blue Birds make their initial appearance in Harlem.

## LAST WEEK'S BILLS.

Kirby's UNION SQUARE.—Kara returned to the metropolis and astounded the good folk once more by his splendid exhibition of eccentric juggling, introducing many new and difficult tricks. He still uses the clowns' scene and continues to employ a comedy assistant who makes a good deal of fun. A few of Kara's newer stunts were done here recently by Paul Cinquevalli, and, whichever is to be credited with their invention, there is hardly any choice between the two performers in the expertise of the execution. Notable among these tricks were the one with the two billiard balls, the rolling of two billiard balls between two cans, and the support of a saucer upon four hair straws. Kara accompanied the stunt last mentioned with a special dance and acetate. Walter Lewis and Frances Clayton arrived again in George M. Cohan's amazing sketch, Hogan of the Hump, and caused profound admiration by their really clever setting. The playlet is full of genuine acetate and the players bring to its presentation a fund of skill and humor. The girl with the竹子 has remained for a second week and repeated her hit of the week preceding. At each

arrest of Stage-Managers Lionel E. Lawrence, who was released at once on bail. Good business.

WHEAT AND FIELDS.—Once more there was a week of crowded houses and the customary absence of movement caused by the usual amateurish managers and their side associates in Holly Toly, Du Hurry, and The Cuck and the Judge. Sunday new girls and girls were interpolated by the comic folk, and the gaiety of audience was proportionately increased.

HOLLY AND SHAMON'S.—Big business was the rule all the week, and a fine bill was handsomely enjoyed. In the hot year George W. Leslie and company, Carroll Johnson, the Seven Green Sisters—who did a remarkable act—Robert and Berg, Alice J. Shaw and daughter, Hayes and Healy, and Castellini and Hall.

NEW YORK.—The big stock burlesque company remained in The Hall of Fame, which, constantly replenished by new business and songs, continued to attract large audiences.

## The Burlesque Houses.

DOWAY.—The Jolly Green Willow came again to town and drew large audiences with a capital bill that showed Macready and Cameron, Harvey and Moore, Paul and Dika, Montague and West, the Wang Doodie Comedy Four, and Carrie Fulton.

MINE'S BOWERY.—The Utopians were seen once more by large delegations of outsiders.

LONDON.—The Victoria Burlesques amused big crowds at this typical metropolitan playhouse.

OLYMPIC.—The Innocent Maids presented an attractive bill before the admiring denizens of the uptown precincts.

## THE VAUDEVILLE IN SOUTH AMERICA.

The Casino Tour in South America has only become, during the last two years, a factor in the vaudeville world worth figuring.

Several of the theatres which now compose the Tour have been in existence many years, but under managements that were always at loggerheads, and in consequence offered but short or disconnected engagements, for which no standard act would think of making a 6,700 miles journey. Now the whole is reduced to an admirable system under the management of Charles Seguin, and offers a secure and profitable engagement of from three to five months. The manager's office is in Paris, 25 Rue de la Loire, under the management of C. Kindermann, or correspondence is carried on in all languages. The Tour pays second class return fares also 25 to 28 per cent. of the first month's salary in advance, from which, however, the agent's commission, 10 per cent., is deducted. It is advisable to lay in sufficient clothing for the entire trip before leaving Europe, as such articles will be found very expensive in South America.

Buenos Ayres, Rosario and Rio Janeiro are in nearly the same latitude south as Memphis, Tenn.; Atlanta, Ga., and Havana, Cuba, are north and the climates are similar. It must, however, be remembered that the seasons are the reverse of those in the Northern Hemisphere, the hottest months being December and January, and the coldest July and August. Even in the summer it is well to be prepared for chilly evenings.

It is not necessary to curtail baggage, as the allowance is very liberal. Contracts should be made in French or English gold, the latter preferable, as the currency fluctuates in value in all of the South American republics with the exception of Uruguay.

Salaries are paid by checks, which are cashed in the place for which the performer's contract calls. Those fortunate ones who have "a remainder" of more than convenient weight can change their gold for paper at the local money-changers upon payment of a small premium.

Most of the companies are sent by the Royal Mail Steam Packet Company's steamers, which leave Southampton, England, and Cherbourg, France, every two weeks. These boats, while as comfortable and fast as those of the other lines, set a very poor table, which, considering that the trip is one of twenty-one to twenty-four days, is a matter for reflection. Some performers have arranged to go by the French or Italian lines from Bordeaux, Marseilles, or Genoa, which is by far the most preferable arrangement.

A deck-chair, a traveling shade and some light literature are about the only incidentals necessary to the voyage.

The steamers of the Royal Mail Line leave Southampton every other Friday at noon and arrive at Cherbourg the same evening, where they stop only long enough to take passengers and baggage aboard. Only at the two extremes of the voyage does the steamer land at a dock. At all intermediate points the transfer is done by steam launches. After crossing the Bay of Biscay, which is nearly always rough, Vigo, Spain, is reached the third morning. The little city is a typical Spanish sea port situated picturesquely upon the slope of a hill crowned by Castillo del Castro and surrounded by higher mountains. The stop here is only a few hours. Bunting flags about the ship and women in native dress nobly proclaim their wares. It is always advisable to have some one who speaks the language make even trifling purchases, as of fruit, etc., as the bumptious women look upon all traveling humans as their natural prey, and will invariably ask three times the price from a foreigner.

On the fifth day Lisbon is reached—a very busy city, the capital of Portugal, situated upon the right bank of the River Tagus. There a sing of ten to twelve hours is made. Small boats may be hired to go ashore and return for three shillings, but you must not pay until you have your boat safely upon the companion-ladder, as these boatmen are not endowed with any higher sense of justice than are the bumptious women. Not a bad idea is to spend part of the time ashore in a visit to Director Santos of the Coliseu dos Recreios, with whom you may be able to arrange a contract for your return. A good dinner can be had at a moderate cost at Frankfurt Hotel, or a little something in a hurry at Cafe Suisse, both of which are in the Praça Don Pedro.

The third day out of Lisbon the Peak of Teneriffe in the Canary Islands will be sighted to the right, and three days later the Cape Verde Islands, where a stop is made at São Vicente to coal. Here black boys dive for coins and perform wonderful feats of swimming. From São Vicente to Pernambuco is the "long stretch," ten days of only sky and water, during which time the Signator is crossed. Myriads of flying-fish are seen and now and again sharks and schools of porpoises. The sea is like a mirror and the heat a little trying. Don't sleep on deck at night lest you catch cold and "cut out" your morning bath. This is not necessary, for as the sun warms is warmer than the atmosphere, it has a relaxing tendency.

Now that we are on the "long stretch," tired of flying-fish, books and cards, let us draw our chairs just behind the little cabin, where we will be protected from the climate, order a long squash, and consider the currency of the countries we are about to visit; for when we are weary of all else we can take interest in a conversation which has money for its subject.

All South American currencies are based upon the decimal system. In Argentina, 100 Centavos equal 1 peso, and consist of nickel, silver, paper and gold pieces. The gold 5 peso piece is 50 of our money, but the paper is denominated 1 peso paper equaling at present 48 centavos gold, or \$0.45 in United States money. In Uruguay the currency is also paper and coinage in copper, silver and gold, the latter supposed to be exactly the same as in the United States, but is in reality higher, 1 peso Uruguayan equals \$1.00 in United States coin. The currency of Brazil is more or less that of Portugal. The unit is the milreis and fluctuates between \$0.30 and \$0.40 United States. 1 milreis equals 1,000 reis, at present equals \$0.30. It consists of copper 10 and 20 reis pieces, nickel

## A CLEVER ODEONITE.



Photo by Schiss, New York.

Above is an excellent likeness of sprightly Sallie Randall, who is one of the most attractive features of the present week's bill at Proctor's Fifth Avenue. As comedienne and singer Miss Randall is deservedly popular, and her chic personality lends grace to any occasion.

100 and 200 pesos, and paper 500 to 1,000,000 reis. This latter currency is starting at first sight. For instance, a waiter brings the bill for breakfast, 2,500 reis. It certainly looks formidable, but, reduced to our money 60 cents is not so bad, after all. All South American countries use our dollar sign, \$, for the unit of their systems.

On the ninth day the little green island of Fernando Noronha, formerly a Brazilian penal settlement, appears, a welcome sight after so many days of sea and sky. The following day Pernambuco is reached. It is a small, unhealthy place, breaking the long monotonous shore line of sand and palm trees. Here it rains every day of the year at 1:30 P.M. Natives crowd around the ship selling green oranges, green bananas, green parrots, and "green" cigars.

Bahia, famed for the largest oranges and the fattest black women on earth, is reached in thirty-six hours from Pernambuco. The stop is long enough to go ashore, but the trip is hardly worth the trouble. The city, the oldest in Brazil, was once capital and is still the religious centre. Rio Janeiro is three days further down the now high, rocky coast. The harbor is one of the most beautiful, if not the most beautiful, in the world, and large enough to hold all of the ships on earth.

The stop here is twenty-four hours, and almost all of the passengers take the opportunity of going ashore, if only to get away, at least for one meal, from ship food. Hotel Commercio, unpretending, can be recommended. The Casino can be reached in ten minutes from Rua 1º de Marco, near the custom house, by the horse car bearing a blue and white sign.

The language of Brazil is Portuguese, though every known language is heard in the streets. From Rio to Montevideo is four days, and here the ship enters the Rio de la Plata, which is at this point thirty miles across.

At La Plata, which is reached the following morning, a representative of Mr. Seguin meets the company, superintends the examination of baggage, and accompanies the performers to Buenos Ayres, one and one-half hours by rail. According to contract the performer is not compelled to open until the third day after arrival. It is, however, often the case that the management desires the act to open the same evening.

The Casino Company pays all railroad fares, and transfers and checks baggage throughout the Town.

To find Buenos Ayres a city of a million inhabitants, lit by electricity and furnished with a system of trolley cars, is an up-to-date which surprises most new arrivals. The city has an English colony of 30,000, two daily papers in our language, and no end of English churches, libraries and clubs. The language of the country is Spanish, though, as in Rio, every language is spoken. The Casino in Calle Maypo is a plain, medium sized theatre with one balcony and a seating capacity of 900. The stage is thirty-two feet wide, thirty-six feet deep, and twenty-six feet high. The hall is high enough for all trapœ acts. All of the theatres on the Tour are about the same size.

The audience, excepting at matinees—a frequent occurrence—is almost solely composed of men. They are quick to pick up "points," and show a boisterous appreciation of comedy and dumb acts, but are very hard upon women singing acts.

These theatres are all run upon the French Variété plan, in which the element "drinks" enter largely. There are several pensions, which cater to performers, and it is advisable to keep away from them, comfortable hotel being plentiful at from \$1.50 to \$2 a day. Taking rooms and meals in a restaurant is very expensive. Acts are usually retained here for four to five weeks and then sent to Rosario. A "call" announcing departures, etc., is posted in the "green-room" every day.

Rosario is 150 miles northwest, by rail, in seven hours, one departing in the morning and opening the same evening. The train is supplied with a dining-car. This city will remind you of El Paso, Texas. Here you will have sight to fourteen days to think if all over and to regret that you were born. It is reported that Mr. Seguin will build a new theatre here during the present year.

Returning to Buenos Ayres for one to seven days, the acts are then sent to Montevideo, Uruguay, by boat—one night—where they play ten to twenty days, according to calling of Rio boats. The Casino here was formerly a stable, very little effort having been made to conceal the fact. The stage and hall are a trifle larger than those of the other theatres of the tour. The audience consists largely of families, and the "drinks" element is not so much in evidence. After lively Buenos Ayres, with its "Principe" and jolly Palermo, all other cities of South America will seem dull, and so seems Montevideo, though it is by far the best built, the most healthy and the most charmingly located city on the continent.

To Rio, four days by boat, where the Casino adds National to distinguish the Variété from another establishment. This is the prettiest theatre of the tour. Good hotels are scarce and expensive, expensive and poor. In the Summer, from November to February, one cannot do better than stay at one of the hotels in the hills, thirty minutes' ride on electric railway, where good accommodations can be had for about \$1 a day. Rio, while unhealthy, is not more so than other tropical cities. With a little care, such as avoiding excess in eating and drinking, and keeping indoors from 11 to 2 o'clock midday, one can make the stay a perfectly safe one. The writer was in Rio during the recent so-called "epidemic," and cannot say that he would never have known that the plague existed if he had not read the reports in the foreign newspapers. Acts are usually retained here for one month, then sent to São Paulo, S. W., twenty hours by rail, a healthy, pleasant city with a large English col-

VAUDEVILLE

VAUDEVILLE

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**NOTE:** The attention of the Theatrical world is called to the new Vaudeville Theatre now building in

# COLUMBUS, OHIO,

BY THE COLUMBUS AMUSEMENT COMPANY.

To be known

as the

# EMPIRE

When completed it will be one of the finest Vaudeville houses in the world, costing over \$100,000.00. It will open in August, playing nothing but the best in Vaudeville. One of the features will be the orchestra of 15 skilled musicians under the direction of Mr. Neddermeyer, of the Great Southern Theatre. Mr. J. K. Burke, the well-known Vaudeville Manager, will be the New York Representative.

ADDRESS THE ASSOCIATION OF VAUDEVILLE MANAGERS, ST. JAMES BLDC.

WILLIAM MOXON, Manager, care Euclid Ave Opera House, Cleveland, O.

## HOMER LIND - HOMER LIND

IN THE VAUDEVILLE CLASSIC

### Gringoire, The Street Singer.

AN IDEAL ILLUSTRATION OF THE PROGRESS IN VAUDEVILLE.

TIME FILLED. Will be produced at the Tivoli, London, June 30.  
Opening Orpheum Circuit, March 17—New Orleans.

At Liberty for Next Season.

## WILL HALLIDAY and QUINN Paul

In their new Farce-Comedy.

### THE FUNNY MR. DOOLEY

Title Protected.

Permanent address, 449 East 116th Street, New York City.

Principal Comedians in Gus Hill's Money-Maker.

### HAPPY HOOLIGAN

"And there's no ruin on it, either."

## DAVE NOWLIN

MEMPHIS AND VOCALIST.

Critics and Public alike bestow their unreserved approval.

Address care Mirror.

## CHARLEY CASE

The Man that  
Talks About  
His Father.

## CHARLEY CASE

VAUDEVILLE.  
Proctor Circuit.

## CASE

## ARTIE HALL

### DAT'S ALL.

Wanted—A Banjoist.

## "JESS" DANDY THE FOXY HEBREW PARODIST

Permanent address, Tremont, N. Y. City.

P. S.—Prod Niblo, I'm afraid I would fall down at Niagara Falls, but dat's a grate field to spring new vons at Springfield, sain't it?

## FRED NIBLO "The American Humorist."

Well, what do you think of that?

P. S.—"Jess" Dandy: Yes, all foreign acts do a "trial show" at Ellis Island before opening "up-town." You must get the "Battery" before you play the "Circuit."

Yours truly, "THE MATINEE IDLE."

## GERTRUDE HAYNES AND HER CHOIR CELESTIAL

Re-engaged five more weeks with the FATAL WEDDING CO.

## MAX S. WITT

Pianist and Composer.



### Vocal Classics.

"The Everlasting Light."

"Porchion."

"The Four Seasons of Love."

### Instrumental.

"The First Violin" Waltzes.

"Phyllis" Waltzes.

"Bells of Granada" Waltzes.

### Popular Songs.

"The Moon and the Flame."

"My Little Georgia Rose."

"My Heart's To-night in Texas."

"When the Birds Go North Again."

"While the Convent Bells Were Ringing."

care Jas. W. Stern &amp; Co., 34 East 21st Street, N. Y. C.

THE FELLOW OF INFINITE JEST.

## James J. Morton

A conversationalist of rare and extraordinary merit, and a possessor of a voice not suited to the calling of a doxologist, using no stage effects to mar the beauty of his entertainment.—Painted Post Truth.

OH YES, STILL ON THE PROCTOR CIRCUIT.

## THE MAGNETIC Sisters Hawthorne

Witney Warner Co.'s CREDIBLE HELLERS.

Loiselle Stuart's LILY OF LAGUNA.

A beautiful act.

MISS SEKA, Buffalo.

A magnificent production.

L. H. Egan, Cleveland.

## TOM LEWIS and SAM J. RYAN

Shea's Garden Theatre, Buffalo, last week. Batasto Theatre, Syracuse, this week. Hyde and Behman's, Brooklyn, next week.

Next was Loney Haskell. He is a character comedian with sufficient ginger to make anything go. He drew even more laughter than the previous act. He had a heart to heart talk with the audience and made a hit.—Birmingham Age Herald.

## LONEY HASKELL

Address week April 7, Orpheum, New Orleans, La.

P. S.—There is no truth in the rumor that I have retired from the business and opened a delicatessen store.

## HAL DAVIS and INEZ MACAULEY

Presenting

THE UNEXPECTED.

By Edmund Day.

This Week—Chicago Opera House.

A Big

Comic Production

in Preparation.

Presenting

ONE CHRISTMAS EVE.

By Will H. Clegg.

Time all Slid to July 12.

## BERT HOWARD and LEONA BLAND

Featured with THE GREAT LAFAYETTE SHOW.

This week,

Casino, N. Y.

## CLARICE VANCE

The Southern Singer.

This Week,

Keith's Theatre,

New York.

## George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.







## CORRESPONDENCE.

(Continued from page 7.)

Senator's Daughter; on stage; plays handsomely; good specialties by Jack and Paul, Low J., Ward, Marie Weston, the Indians, Harry Garity, and Dunn R. Col. Eddie De Wolfe supported by good co., including those stirring players, John Mason and Sarah Gowell. Le Moyne, in *The Way of the World*, pleased very large audience 3; costume and stage setting handsome. The *Katzenjammer* (local) 7 & 8. *Creston* (local) 8. *A Runaway Girl* 10. *Howe's* (local) 11. *The Jolly American* 12.—ITEM: The Welsh Brothers, circus proprietors, of this place, with their great army of Clowns, attended the opening performances of the *Fourough-Falls* Circus in New York.—George W. Gauthier, of this city, for many years with the advertising forces of Ringling Brothers' Circus, will retain them in Chicago 14.—Frank J. O'Donnell, general press agent of Buffalo Bill's Wild West, was here 1, and his first advertising in charge of Henry Hodges, arrived same day. The show will appear here May 20.—The Iroquois Band, Ad. Stark, conductor, gave a concert in Eccles Hall 2.

**ALLENTOWN.**—LYRIC THEATRE (M. Reis, lessee; A. J. Duffy, manager): The *Villager* (local) closed week's engagement March 26. Mr. Reis and co. are very popular now, and despite Holy Week did very satisfactory business. Plays: *The Floddy of Honor*, Dr. Jekyll and Mr. Hyde, *The Man-o'-War's Man*, *The Voice of Sin*, *The Voice of Nature*, *The Bells*, and *At Hell Gate*. *Ella Holden* had the boards 31. *Put Me Off at Buffalo* 2; good business; audience amused. Harry E. Fisher and the *McNulty* Sisters made hits. *A Stranger in a Strange Land* 4. *Corse Payton* Stock co. 7-12. *Howe's* Moving Pictures 14. *Howe's* (local) 15. *Mr. and Mrs. Roy Amapola*, *Catamount* (local) were engaged by *Howe's* Moving Pictures for twelve weeks and join the co. at Jersey City 7.—Harry Jacoby and Ed. Glavin, of this city, aerial acrobats, will join Rice, Moore, and O'Brien's Circus, that opens at Pittsburgh May 1.—Albert Christ, contortionist, has signed with Welsh Brothers' Circus and will join the show at Lancaster 2.

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**JOHNSTOWN.**—CAMBRIA THEATRE (J. C. Miskler, manager): A *Runaway Girl*, with Arthur Dunn, March 23; big business; good co. *Phantom* 20 pleased very large audience. The Irish Pawnsbrokers 21, owing to continued indisposition of Maxie Tramulli, who, however, tried her best, gave a somewhat indifferent performance to fair business. Frank Keenan in the *Hon. John Grisby* (Elke's benefit) 2 to large audience; fair performance. *The Eleventh Hour* 4. *Grimes' Coffin* 5. *The Governor's Son* 7. *Adelaide Thurston* 9. *Foxy Quiller* 10.—JOHNSTOWN OPERA HOUSE (J. C. Miskler, manager): *May Flora* co. closed very profitable week 29. *Thelma* 5.—ITEM: After the performance 2 *Frank Keenan* and Frank McIntyre, of the Hon. John Grisby co., spent a few hours with the local Elke 21-22.

**PITTSBURG.**—MUSIC HALL (C. C. King, manager): *Maude Hillman* co. March 24-29; fair business and performances. *The Mignon* (local) musical horrors, made hit. *Playboy*, *Reaper*, *Whirlwind*, *The Governor's Daughter*, *Gottschall*, *Uncle Sam* in South Africa, *From Paris to White House*, *Too Many Misses* and *An American Heroine*. *Morley* is a fraud by Wilkes-Barre amateurs 31 to deservedly poor business. *Harry Jenkins* co. in Wicked London 1 to fair house; good specialties by the McCann Family and Will F. Burke. *The Curse of Beauty* (matinee) to good business. *Howe's* Moving Pictures 2; S. R. O. Friend 3. *Harry Jenkins* co. 4. *The Professor's Courtship* 5. *Charles De Vondre* co. 7-12. *A Runaway Girl* 17. *David Harum* 18. *Leyburne's* *Don the Idiot* (return) 21-22.

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2,700, to the performances, and they enjoyed them immensely. Rose Coghlan 24.

**TACOMA**—LYCEUM (Dean R. Worley, manager); Ralph Stuart and co. March 14-19; in *Christians*; Jr. Men and Women, and Captain of Industry; excellent co.; good house. **TACOMA THEATRE** (G. Bell, manager); Dark. **THEATRE** (G. L. Warner, manager); Sister's U. T. G. is booked at both houses. 4, 5. *Anticipations* proceedings have been commenced by Auditorium management for breach of contract.

**WALLA WALLA**—THEATRE (Charles F. Van Dorn, manager); Lessee Jackson Concert co. 24. *Old Joe's* good house and concert. **Walla Walla Military Band** (local) 27; good house. **Stetson's U. T. G.** Juvenile Dramatic co. 4, 5.

**WHATCOM**—BELLINGHAM OPERA HOUSE (G. R. Stever, manager); Clara Mathews co. in *The Emperor* March 26; fair performance; business good. Rose Coghlan in *Forget Me Not* 27; good co. and business.

#### WEST VIRGINIA.

**WHEELING**—OPERA HOUSE (Charles A. Feinier, manager); *Flowers* March 21; house sold out; audience pleased. **Richard Carvel** 2; large audience; frequent curtain-calls. **Adelaide Thurston** 1. **Hayes' Minstrels** 9. **The Heart of Maryland** 11. **A Poor Relation** 12. **GLAND OPERA HOUSE** (Charles A. Feinier, manager); *Human Hearts* March 27-28; good business. **Columbia Opera** co. 31-6 in *Die Fledermaus*, *Said Pasha*, *Wang*, *Girolo Giusto*, and *Zip Van Winkle* opened to 8. **E. G. O. The Irish Pantomime** 7-8. **A Homespun Heart** 10-12.

**CHARLESTON**—BURLEW OPERA HOUSE (G. S. Durkee, manager); *Sonata's Band* to 8. **E. G. O.** March 29. **Midnight in Chinatown** 21; fair business. **Hayes' Minstrels** 2; excellent business. **Richard Carvel** 7. **Della Fox** 10. **Tim Murphy** 14. **Culhane, Chase and Weston's Minstrels** 15. **A Poor Relation** 24. **Ullie Abernethy Comedy** co. 25-30.

**MANNINGTON**—OPERA HOUSE (G. M. Barrack, manager); *Railroad Band* to 8. **E. G. O.** March 29. **Midnight in Chinatown** 21; fair performance; good house. **Florodora** 2 to 8. **E. G. O.**; performance well received. **Richard Carvel** 7. **Della Fox** 8. **The Heart of Maryland** 9. **Tim Murphy** 11. **West Virginia Glee Club** 17.

**WELLSBURG**—BARTH'S OPERA HOUSE (W. P. Barth, manager); *A. W. Hawke*, lecturer, March 21. Delighted large audience. **The Minister's Son** 2; large audience pleased. **Earl Whaley**, lecturer, 2. **Thomson's Pardner** 4. **ITEM**: Manager Barth has advanced the theatre prices.

**WHEELERSVILLE**—AUDITORIUM THEATRE (A. R. Deyo, manager); *Tom's Pardner* March 21; pleased good house. *The Entertainer* lecture by wireless telegraphy will be given 2. One on "Liquid Air" 7. *The Desperado* (local) 8.

**WHEELERSVILLE**—RAMSEY OPERA HOUSE (George V. Wilson, manager); *Elli's Minstrels* May 27. *Clark's Boys*; performance fair. *Van Dyke and Eaton* 21-2; performance and business fair.

**WHEELERSVILLE**—CENTRAL OPERA HOUSE (A. E. Lambert, manager); *Syrup Hand Bell Singers* 2-3; small audience. *Joshua Simpkins* 10. *Fabio* 11-14. *Thompson's Pardner* 17.

**WHEELERSVILLE**—SMITH'S OPERA HOUSE (S. P. Smith, manager); *Along the Keanebeck* March 31; fair business; good co.

**FAIRMONT**—GRAND OPERA HOUSE (Horner and Farland, managers); *Richard Carvel* 5. *Della Fox* 7.

#### WISCONSIN.

**APPLETON**—THEATRE (Jack Hodder, manager); *Peek's Bad Boy* March 26 to good business. *King Dodo* 1; good house; *William Cortine*, *King Dodo* 2 and *Beth Peck's* covered him; *recruits* 3. *Old Joe's* 4. *Old Joe's* 5. *Franklin's* 6. *Man of Mystery* 7. *William Green* 12. *Uncle Jack Sprout* 13. *The Village Postmaster* 16. *Ole Olson* 18. *For Love's Sake* 20. *The Watch on the Rhine* 21. **OPERA HOUSE** (G. C. Worthen, manager); *Richard Golden* in *Old Joe's* 21-2; *recruits* 22; *recruit* 23; *recruit* 24; *recruit* 25; *recruit* 26; *recruit* 27; *recruit* 28; *recruit* 29; *recruit* 30; *recruit* 31; *recruit* 32; *recruit* 33; *recruit* 34; *recruit* 35; *recruit* 36; *recruit* 37; *recruit* 38; *recruit* 39; *recruit* 40; *recruit* 41; *recruit* 42; *recruit* 43; *recruit* 44; *recruit* 45; *recruit* 46; *recruit* 47; *recruit* 48; *recruit* 49; *recruit* 50; *recruit* 51; *recruit* 52; *recruit* 53; *recruit* 54; *recruit* 55; *recruit* 56; *recruit* 57; *recruit* 58; *recruit* 59; *recruit* 60; *recruit* 61; *recruit* 62; *recruit* 63; *recruit* 64; *recruit* 65; *recruit* 66; *recruit* 67; *recruit* 68; *recruit* 69; *recruit* 70; *recruit* 71; *recruit* 72; *recruit* 73; *recruit* 74; *recruit* 75; *recruit* 76; *recruit* 77; *recruit* 78; *recruit* 79; *recruit* 80; *recruit* 81; *recruit* 82; *recruit* 83; *recruit* 84; *recruit* 85; *recruit* 86; *recruit* 87; *recruit* 88; *recruit* 89; 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